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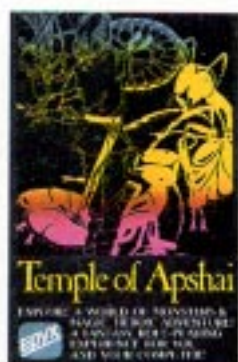
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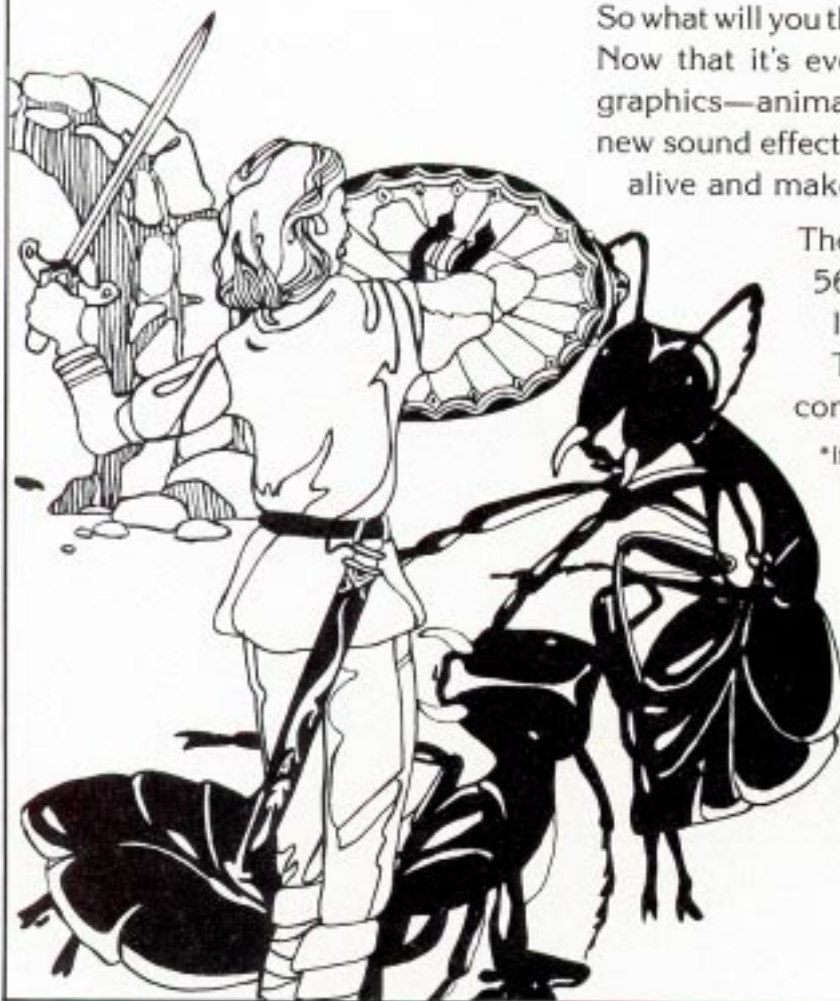
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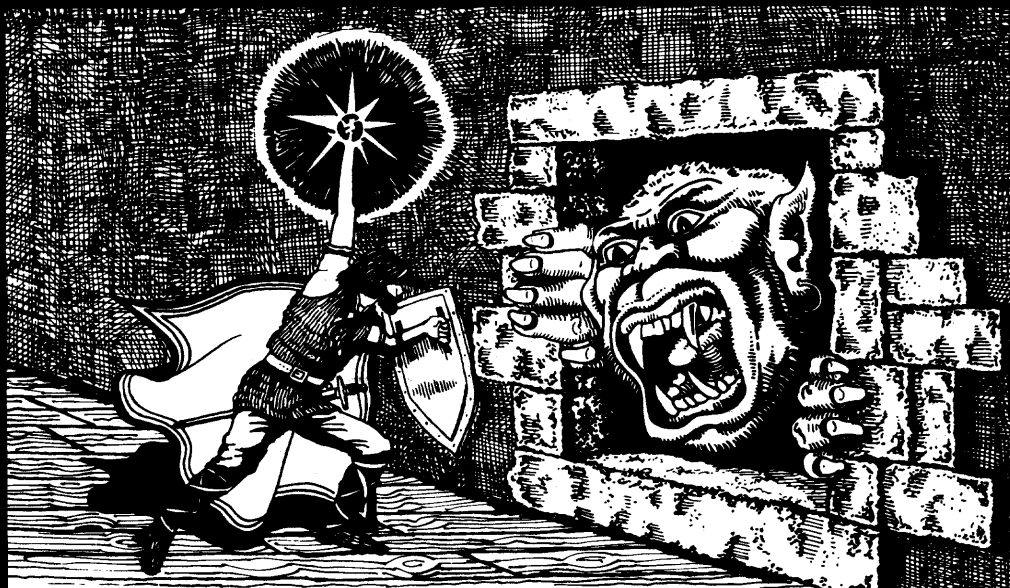
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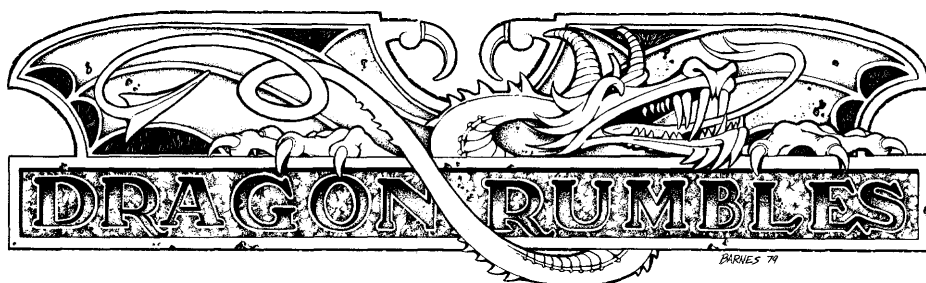
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Just about three years ago, yours truly walked timidly in the front door of TSR Periodicals, hoping to find gainful employment. Just about three weeks ago, the staff of Dragon Publishing walked back out that same door for the last time.

Don't worry: DRAGON™ Magazine is alive and well; this issue is proof of that. But the building we used to occupy — which was at one time the site of the entire TSR Hobbies, Inc., operation — is not so healthy any more. We've moved across town into newer, sturdier quarters, to a complex that will eventually house most of the 200-plus people who work for TSR.

Closing the door at 723 Williams St. was a bit of a sad occasion. But, if the truth be known, I didn't see anyone shedding any tears. There are lots of advantages to being located in the same

building as the other people who work with us to keep DRAGON magazine coming out month after month — advantages that we hope will translate to benefits for all of our Gentle Readers. We should be able to operate more efficiently, making our printing deadlines with a little time to spare — which means we might be able to produce and distribute magazines to stores and subscribers' mailboxes even more promptly than we've been doing in the past.

Of course, a new working environment means a lot of changes in our day-to-day existence — but we don't expect them to be bad changes. We're giving up some things, to be sure, but that's not necessarily unfortunate.

For instance, there's no more bounding up and down a creaky set of stairs at deadline time. Now there's an elevator

that goes from the first floor to the second and back again. It may not save all that much time, but then again, nobody's ever fallen down a flight of elevators.

We don't have to resort to *teleport via automobile* spells to get in touch with the rest of the company; no more driving a mile on a wild-goose chase, hoping to find someone who "was just here a minute ago."

As is the case with most old houses, 723 Williams St. had some tenants other than the people who made and mailed magazines. There were mice in the walls, mice in the halls, mice in the floor, mice galore. We caught and caged some of 'em for a while, but one dark night there was a mass escape, and things were never the same between us again. Some day soon, when a big iron ball comes crashing through the front window at 723 Williams, those mice will realize the error of their ways. And maybe then the tears will come.

Contents

SPECIAL ATTRACTION

Thieves' Cant Pocket Dictionary — *Learn to speak the way wall-climbers and pickpockets do* 37

OTHER FEATURES

Should they have an edge? — *Weapons for spell-users*
 YES — *Sapienza suggests variant rules* 6
 NO — *Humphrey supports AD&D™ system* 7
 Elfquest — *Characters adapted for AD&D play* 12
 Is it really real? — *Phantasmal Force examined* 31
 The 'familiarity factor' — *Keep illusionists in line* 32
 Languages: A special section
 Thieves' Cant: A primer 35
 Language rules leave lots of room 46
 Fantasy philology 50
 Old Dwarvish 52
 Dungeon Design Contest rules 63
 An open letter to Rick Loomis 71
 Friends in High Places — *She's not kidding* 73

REGULAR OFFERINGS

Out on a Limb — *Letters from readers and writers* 3
 Convention schedule 10
 Sage Advice — *Questions & answers on AD&D rules* 16
 Featured Creatures — *New genies from EGG* 20
 From the Sorcerer's Scroll — *New illusionist spells* 22
 Leomund's Tiny Hut — *More low-level critters* 54
 Up on a Soapbox — *Individuals make a difference* 58
 Off the Shelf — *Reviews of the latest literature* 67
 Dragon's Augury — *Star Smuggler evaluated* 70
 What's New 76
 Wormy 78



We've heard it said that the best way to get ahead in this world is to keep your ears and eyes open — and your mouth shut. Certainly, that axiom applies to the adventurers in Paul Sonju's cover painting, and it's also good advice to follow with some of the articles in this issue. With languages, for instance, you've got to look and listen before you can learn to speak. And, when confronted by an illusion, what you see and hear (or don't hear) is a lot more important than what you say.

You can enhance the use of languages in your D&D® or AD&D™ adventuring by using this issue's special inclusion — a dictionary of Thieves' Cant vocabulary that you can fold and trim to fit in pocket or pouch. To go with it, we've assembled a special section of "language lessons" you can use to add more detail and more flavor to that aspect of your campaign.

By their very nature, illusions (and the characters who cast them) are always subject to interpretation. Inside you'll find a couple of articles suggesting how to keep illusions and illusion-casters in proper perspective. Immediately preceding those stories is an extra-long edition of *From the Sorcerer's Scroll*, wherein Gary Gygax unveils twenty-six new, official spells for illusionists in the AD&D game.

An edged weapon has two sides — and so does the debate over the weapon-use rules in the D&D and AD&D systems. Both sides of the topic are examined at the start of our feature section, with John Sapienza advocating an alteration of the rules and Bruce Humphrey offering his rationale for why the rules are fine just the way they're written.

For the thousands of *ELFQUEST* fans, and the thousands who have yet to discover Cutter and the rest of the crew, we present the principal characters in the sage described in AD&D terms — illustrated with full-color portraits by Wendy Pini.

In *Featured Creatures* this month, Gary Gygax fills out the family of geniekind with official renditions of the marid, dao, and jann. In *Leomund's Tiny Hut*, Len Lakofka offers some of his creature creations — intriguing low-level monsters guaranteed to make even high-level characters use their wits instead of just their weapons. — KM

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Rahman's rebuttal

Dear Editor:

I would like to address the "Cabot complaint" (Jeff Norton's letter in issue #63).

I assure Mr. Norton that I have indeed read the entire series of Tarl Cabot's adventures. In fact, I have recommended the books to many of my friends and consider myself a fan, not a critic, of the series.

Mr. Norton takes strong objection to my classification of Tarl Cabot as an Evil character (large E). After considering what he says, I maintain that in AD&D terms Lawful Evil is still a more accurate description of Tarl Cabot's character than is Chaotic Good or Neutral, which he proposes.

Tarl Cabot is a very complex character and a two-word descriptive phrase is admittedly an oversimplification. Is a man who saves the world Evil? Is one who habitually commits acts which our society ranks among the most heinous Good? I considered the matter of alignment (within the confining space of AD&D's nine possibilities) very carefully. I called in the opinion of friends who were familiar with both the books and the game before I made my choice.

On page 23 of the Dungeon Masters Guide it says, "Lawful evil creatures consider order as the means by which each group is properly placed within the cosmos, from lowest to highest, strongest first, weakest last. Good is seen as an excuse to promote the mediocrity of the whole and suppress the better and more capable, while lawful evilness allows each group to structure itself and fix its place as compared to others, serving the stronger but being served by the weaker."

I consider Tarl to be Lawful because he upholds the laws of his caste (the Warriors) and serves the interests of his city. When he can, he helps bring order out of strife and chaos, as when he led the action to replace Port Kar's collection of rival Ubars (warlords) with an oligarchy of rich and powerful merchant-pirates, the Council of Captains. He has worked to bring harmony to the tribes of the South Plains, of the Tahari and of Torvaldsland. Moreover, he is an agent of the Lawful Neutral Priest-Kings. So much for Lawful. Is he Evil?

Tarl Cabot seems to support wholeheartedly the Gorean caste system, by which (to quote AD&D again) "each group is properly placed in the cosmos." Who can deny that he is also an ardent supporter of the Gorean slave system, which is fully as harsh as that of the Roman Republic? True, he is indifferent to enslaving men, but he positively asserts that by nature and biology women are most fitted for a life of slavery. Tarl commonly makes categorical statements such as: "Slavery is good for a woman" (*Explorers of Gor*, page 210). He is as critical of the Good tendencies of Earth's western democracies (in which he was reared, remember) as any AD&D Lawful Evil person would be, believing that these

tendencies instill "neuteristic values. This produces unhappiness and frustration for both sexes" (*Savages of Gor*, page 199). He believes that since an average woman cannot outfight nor outrun an average man, it is natural for her to obey and serve him. This seems to me the classic expression of the strong being served by the weak.

Mr. Norton throws up a few ideas to support his point of view, but he is unintentionally being ironic. He speaks of Tarl as being demoralized. Tarl was in fact much more of a Chaotic Neutral during those months or years of demoralization than later, when he regained his spirits. His first act when so doing was to impulsively enslave a loyal, hard-working, and harmless employee — his accountant Luma, the same girl whom he had befriended and freed from servitude at the height of his demoralization (*Marauders of Gor*, page 23). Neither does the protest that Tarl did not take enough ships to be classed as a pirate hold up under a careful reading of *Raiders of Gor* (page 196). In fact, he was such an innovative and brilliant pirate (or privateer) that the insurance rates forced upon his victims were nearly running them out of the competition.

In the last half of the series, Tarl's behavior ought to be considered Evil, at least where women are concerned. It is true that many of these persons were his or Gor's enemies, but many were acting within their rights when they offended him and some were entirely innocent. A good number of the women he has subjected to abduction, forced prostitution, compulsive labor, uncomfortable imprisonment, chaining, flogging and worse were of a character which no doubt would have been protected or championed by a hero of any kind of Good alignment. Some of us could stretch the concept of Neutrality to cover such actions, but many can't.

It is not uncommon to emotionally equate "likable" or "enviable" with "Good." It is true that the career of a colorful and daring rogue, thief, outlaw, or gangster makes fascinating and enjoyable reading. The planet Gor is a marvel of inventive detail and ingenious creation. Nonetheless, the ledger of Tarl Cabot can be credibly said to come down on the Evil side, as most of us play AD&D. To argue otherwise is like saying that Al Capone only sold beer.

Glenn Rahman
Thielman, Minn.

Roger's reason

Dear Editor:

Some comments on issue #64:

In response to Gary Gyax's question (*Out on a Limb*), green dragon armor (when properly prepared) possesses some qualities similar to a *Necklace of Adaptation*. Dragon armors have an innate resistance to the breath

weapon used by the dragon they came from. In the case of green dragon armor, a magical field is activated that deflects molecules of poisonous gas from the wearer; it makes no difference if the face, mouth, and nose of the wearer are exposed or not. Obviously, this resistance is not as powerful as the protection provided by a *Necklace of Adaptation* (it will not prevent the wearer from drowning or from vacuum exposure) but it is very helpful nonetheless.

A minor correction: Finn MacCumhal has a +21 damage bonus vs. giant-type humanoids; this looked like a typesetting error. (Wrong, Rog: I changed it because +21 looked like an author's error. — KM)

The section on assassins was very well prepared; "The Assassins' Guild" was clear and well organized, and "The Assassins' Run" was equally enjoyable. The artwork added immeasurably to the articles; if I recognize the style, it was the same artist who did the picture for Tom Armstrong's and my "Bandits" article in #63. (Right, Rog: His name is Steve Peregrine, and he's a good one.)

I don't always read the fiction in DRAGON but "The Next-to-Last Mistake" was an exception, and a superb one at that: one of the most satisfying stories I've read in a long while.

Roger ("The Learned Author") Moore
Louisville, Ky.

Gary on gunpowder

Dear Editor:

With regard to gun powder in the D&D® or AD&D™ game systems, I wish to point out the following: The rules contain no provision for

the use of such materials. In general, gun powder will not work. That is because it functions on a scientific principle, and as every adventurer knows, the fables of science and technology are sometimes found in strange areas, but the laws of magic are such that no one can possibly believe in these arcane pursuits. They never produce results.

E. Gary Gyga
Lake Geneva, Wis.

Hold that answer!

Dear Editor:

In DRAGON #62, Sage Advice, you said, "Any character or creature under the influence of a Hold person, animal, or monster spell, literally can't move a muscle. . . ." If you can't move a muscle for a minimum of 6 rounds, you would die because you could not breathe, and your heart would not beat.

I suggest you revise it [the answer]. Maybe say "he cannot talk understandably because his facial muscles don't move, but otherwise the spell does not affect interior muscles." Or, move the spell up to higher levels because it is, as you interpret it, a lethal spell.

Alexander Powers
Niantic, Conn.

Speaking for the Sage, I can suggest this: The AD&D world is a place where magic works, a world not bound by the rules of physical and natural sciences. Nothing says the victim of a "Hold" spell has to be able to breathe — or needs to — while under the influence of the spell. It's pointless to try to refute magic by citing scientific "fact." — KM

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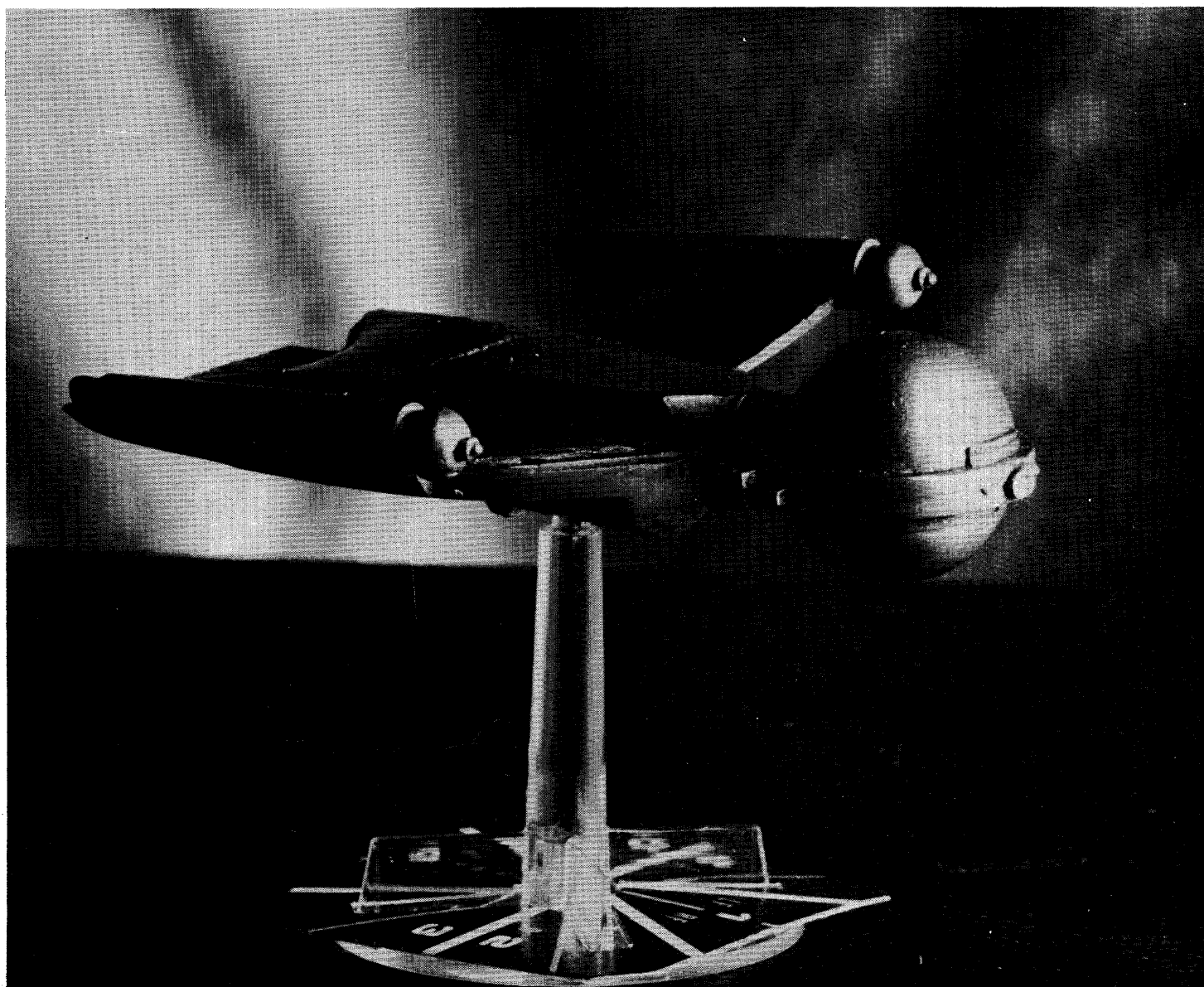
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YES

SPELL-USERS SHOULD BE ABLE
TO USE "FORBIDDEN" WEAPONS —
BUT WITH DECREASED DAMAGE

BY JOHN SAPIENZA

Every edition of the D&D® rules has distinguished between the combat ability of various character classes by limiting the weapons that could be used. The magic-user was limited to a dagger as the weapon of last resort, the cleric was limited to blunt weapons, while the fighter was allowed to use any weapon desired but strongly encouraged to use the sword by virtue of the fact that it has the best damage range on the weapons list. In effect, mages were limited to d4 weapons, clerics to d6 weapons, and fighters steered toward d8 weapons.

In gaming terms, this makes perfectly good sense. Mages have arcane powers and need to be limited in other areas to keep them from dominating the game; fighters are weapon-masters and need a system to express this; and the classes in between need to be kept at a middling level of skill to favor fighters in their specialty.

The problems arose on the role-playing side of the hobby, for the rules dictated results without giving any explanation for the reasons. There were even inconsistencies in the rules, such as the existence for mages of +1 staves, implying that mages could use non-magical staves as two-handed weapons as part of their training because they had the skill to use the magical versions.

The worst problem was the limitation on clerics. The original rules stated that the D&D game was open-ended as to societies in which the DM set the campaign, with gods of any pantheon available for clerics to follow. Yet the rules on clerics contained many provisions that tied D&D clerics tightly to medieval Christianity, and in particular this included the rule limiting clerics to blunt weapons. A mace was the proper weapon of a crusading warrior-priest, perhaps, but this weapon choice made no sense at all for a cleric whose god was always depicted in the temple statuary with a sword or a spear — to use a different weapon would be an affront to the cleric's own deity. As a matter of role-playing, the rule was a mistake, regardless of the game-balance goals that were the reason the rule was used.

There are also problems for fighters in the existing D&D rules. In a tightly run, closed campaign, all the characters are born in the area and grow up learning the weapons and armor customary to the folk. But in most games, characters are drifters, often from far lands and with strange garb, gear, and beliefs. It makes poor role-playing sense to have every fighter marching in lockstep with every other because the game rules make one weapon the only sensible thing to use — yet that is what happens in a D&D game. Only a hardened role-player is going to use anything but a sword, when the rules make the sword the only single-handed d8 weapon on the list, most others being d6 weapons regardless of description.

The wargaming considerations that guided the drafting of the D&D rules have run roughshod over role-playing considerations, it seems to me. One's character's choice of weapons ought to depend on background cultural influences, including racial preferences, as well as professional ones. I think it is desirable to change the rules to encourage greater diversity of choice — but how to achieve this while still keeping the different character classes from becoming equal in terms of typical damage done with their weapons of choice?

(Turn to Page 9)

SHOULD THEY



HAVE AN EDGE?



NO

RULE RESTRICTIONS ON WEAPON USAGE ARE FIRM AND FAIR

BY BRUCE HUMPHREY

"... So I pick up the dropped sword, and—"

"Wait a minute. You're a magic-user," protests the DM. "You can't use a sword."
"Yeah? Why not?"

"I've been meaning to ask you the same thing," says a cleric, reaching for a pike.

"But it's in the rules," is the DM's only plea to the mutinous pair.

The AD&D™ rules preventing magic-users and clerics from employing certain weapons often cause scenes like this. The rules are necessary for play balance, yet this is not enough for many players: these rules should also be justified in "logical" terms. And the DM should have some effective (and consistent) recourse when these rules are broken. Arguments about Gandalf and Odin-worshipping clerics carrying spears can destroy an adventure, or at least the playing session, so the importance of this topic should not be undervalued.

The magic-user

What makes a magic-user tick? Judging from the rules, the average mage has excellent concentration, exercises precision in what he does, a firm belief in the success of his spells, and the calmness necessary to bring about this success. All these qualities are essential if he is to "impress" spells on his mind, repeat the words and movements exactly, and know they will work. Being attacked while he is casting a spell will negate the magic, either because it breaks his concentration or upsets the calmness he must maintain. A nervous sorcerer, with doubts about the efficacy of his spells, will not be a sorcerer for long.

It has been suggested that it is not only nervousness and lack of concentration, but large quantities of metal, which upset the delicate balances in a magic spell. Many DMs of my acquaintance claim that this factor alone would explain why magic-users may not use weapons. In part, this may be correct. A large amount of metal (usually estimated at over twelve ounces, or larger than the size of a dagger) will tend to disrupt a spell unless it is part of the material component of the spell itself.

This would account for the "dagger only" rule, but not for the prohibition against using javelins, spears, or bows (all of which have small metal heads, or heads which are comfortably far from the user's body), nor with using all-wood or bone-tipped spears (not a great alternative, but seemingly viable for a creative player). Using this loophole in the "metal rule," a creative group might try snaring a strong magician with a metal-braided rope, or throwing a metal shield at him, in hopes of neutralizing his magical talents.

Nor are all types of armor included in this rationale, since leather and padded armor can theoretically be made without utilizing enough metal to bother the spell-caster wearer. Because of these difficulties, the "metal rule" is not a universal enough reason for magic-users to avoid using weapons.

Because of the nature of the magic-user's mental makeup, there are several psychological reasons which can be advanced for the weapon restrictions on magic-users. Because these "psychological reasons" are in the caster's mind, they remain with him at all times, and cannot be voided without eliminating his usefulness in magic as well. Since magic use is a taught skill, the limitations are passed on from teacher to pupil, accounting for the all-encompassing and continuing aspects of these restrictions.

The main reason magic-users can't wear armor is the inhibiting characteristics of this form of defense. To cast spells, the magic-user must be relatively free to move — and this involves not just physical freedom, but psychic freedom as well. A mage in armor feels as constrained as if he were physically tied up. The very act of spell casting is a claim for total freedom, for the mage is reaching out to another place, free from the restrictions of other men. For such a person to be constantly (or even temporarily) wearing armor — which reduces freedom — is absurd. Robes and cloaks, the traditional garb of magic-users, are loose and free-flowing clothes, which perhaps don't enhance the "bid for freedom" but certainly don't work against it.

There is a symbolic aspect to the wearing of armor as well, one which would inhibit the magic-user's subconscious. Body armor symbolizes primary concern for the physical world, framing the mind-set for fighting and other bodily concerns. The profession of the magic-user is concerned with the world of the mind, and the continued wearing of such protection would draw his thoughts away from his spells toward more concrete concerns, no matter how dedicated his original plans were.

The weapon prohibitions are also bound to symbolism. The tools of combat and the thought mode for their use are the antithesis of the skills and thoughts used in magic, and so are pro-

foundly disturbing to magic-users. This also explains the natural antipathy between fighters and mages. The use of such potent, purely physical, modes of combat symbolizes, for the magic-user, the forsaking of magic and the acceptance of the fighter's world and values. The use of any weapon, other than the obviously defensive dagger and quarter-staff (these may also be justified, in the M-U's subconscious, as tools useful for more than just fighting), contradicts the mind-set of the magic-user, turning him into a weak and untrained fighter. The armor justification is tied in to this, in that wearing armor admits the weakness of the magic-user's own spells and the need for such protection. His decision to wear armor, or use prohibited weapons, introduces the fear of failure into the M-U's, psyche, making any subsequent attempt at magic useless.

What happens to a magic-user who uses a prohibited weapon or wears armor? The first occurrence results in the loss of all the rest of his spells for that day. He cannot use spells again at all until he spends a 24-hour period in contemplation. For more severe "first offenses," the M-U may be required to forfeit 10% of his experience points, and/or be beset with one form of insanity for a period of weeks equal to 20 minus the M-U's wisdom score. The second time a magic-user so assaults his own sensibilities results in his losing all spell-casting abilities. One use of a prohibited weapon or armor means the use of such an item in one combat encounter, for the duration of that (single) battle, no matter how many rounds it lasts.

The cleric

Like the magic-user, the cleric has certain psychological requirements to be met for the successful casting of his spells. Primary is the feeling of holiness, the sense of being in touch with his deity. Factors in this are calmness, thoughts pleasing to the god, and self-assurance. The cleric must have no doubts as to his personal worthiness to act as the tool of his god. These are the thoughts which affect the cleric's choice of weapons.

The cleric seems to be modeled on the medieval priest, who was (officially) forbidden to use weapons which purposely spilled blood. But it has been contended (primarily by players of cleric characters) that certain gods who use sacred weapons would promote the use of similar weapons by their priests, either for identification, or for a feeling of kinship with the god. The ban on the use of weapons other than the "smashing" type can be justified, however, and this justification especially applies to chaotics and evil types, who would be the first to object to the rule.

Blood is the primary reason for the restriction, not because of a ban on the spilling of blood, but rather because of

the presence of the element itself. Holy thoughts and feelings of closeness to a deity are not easily mixed with violent death and spurring blood. An evil cleric would quickly lose his calm facade, becoming enamored with the idea of hacking and murder. A neutral would find it distasteful to contact the fluid, and good types would find it positively abhorrent. These all pertain primarily to combat, not to the holy spilling of blood, which involves a cleansing ritual and certain selfless feelings. Unless it is "purified," blood disrupts the sacred thoughts flowing through a cleric's mind, and the mind would later continue to dwell on the memory of the sight. Any religion which specifically promotes the spilling of blood only does so in certain prescribed rituals, not in the haphazard way of combat. Spilling blood for a deity becomes almost sacrilegious if done outside of such a ritual. (At least for a cleric, such a ritual would not include wading into battle while yelling, "Blood for my Lord Arioch!")

Additionally, players must remember that the main goal of any religion is to gain converts. There is also the matter of punishing the wicked (usually in the course of requiring their repentance). Maces and club-type weapons are well suited for both punishment and conversion (while making certain that the convert's skin stays whole), without being necessarily "killing" instruments. The mere presence of such tools reminds the cleric of his duty to his god and his duty to convert sinners and unbelievers, causing him to feel closer to attaining his ultimate goal.

In a similar vein is the symbolism behind the mace and other club-type weapons, which comes to the fore in the hands of a cleric. Staff-like weapons portray the cleric's role in divine matters much as the rod (similar in form) is a symbol of kingship. Clerics are taught this connection and it becomes deeply ingrained in their minds. A union between the weapon he uses and his right to perform the holy spells of his office is formed in the cleric's mind. His weapon promotes his feeling of sanctity.

The combination of the cleric's psychological need for a certain weapon and the disquiet involving impure blood-letting sets certain restrictions on the clerical mind. Should a cleric take up a pointed or edged weapon and use it, the effects are devastating. His feeling of impurity will prevent him from using any clerical spells until a cleric at least three levels higher casts a *Bless* spell on him. In any case, he will lose 10% of his experience points and will (wisdom times five percent of the time) feel the need to go on a holy quest or a pilgrimage. The second time he commits this transgression, he loses his clerical powers altogether, usually becoming the equivalent of a first-level fighter.

YES

(Continued from Page 6)

The solution to this might be to re-examine the rules on weapon damage. This is a touchy subject, on which many people consider themselves experts. Since I know perfectly well that I am *not* an expert on this, I offer the following suggestion with some diffidence.

It seems to me that perhaps weapons cannot be defined with great precision as to what damage they do, so what we really are talking about is distinctions between weapon groups by size and mass, rather than by shape and operation. I would therefore not have one d8 weapon, a lot of d6 weapons, and a few d4 weapons. Instead, I would change it to a lot of weapons which in the hands of experts will do d8 damage, a smaller lot of weapons that in the hands of experts will do d6 damage, and a very few d4 weapons. The distinction in the new system would not be by weapons, but by degree of training of the users.

The character classes in the D&D rules are divided basically into fighters who are expert warriors, magic-users who are completely incompetent in melee (at least in theory), and a bunch of other types in between. In other words, D&D characters fall into fighters, semi-fighters, and non-fighters in terms of role models. Why not align weapon damage accordingly? An expert would be able to get full potential damage out of a weapon, a person given limited training with arms would be able to get lesser damage, while a person untrained with weapons would be able to get only a bare minimum from an unfamiliar tool picked up in a panicked, last-hope defense.

Single-handed weapons would almost always do d8 damage in the hands of a fighter, the master of weapons. This includes the broad sword, battle axe, mace, war hammer, etc., and would apply to fighters of most humanoid races allowed in the game, which (depending on which edition of the D&D rules you are using) includes humans, elves, and dwarves. Smaller creatures such as halflings would be limited to smaller weapons in a middle category, such as the gladius short sword. So would full-size folk in unusual circumstances, such as an officer forced to use a dress sword unexpectedly; these would do d6 in the hands of experts. Thieves, who are limited to light, easily concealed weapons because of the nature of their activities, would use d6 weapons also, while as a mixed class they would be limited to d6 damage even if using heavier weapons. The same is true of clerics — a cleric with a broad sword would do d6 damage. The reason for this is that, because they spend only part of their time perfecting their combat skills, they cannot get as much damage capability out of a weapon as a true expert could. A magic-user or other non-fighting class would do only d4 damage with unfamiliar weapons picked up, including that broad sword, again due to lack of skill. Because the mage spends all of his or her time locked up with arcane grimoires learning new spells, there is no time for someone of this profession to acquire the skill needed to do better than this. So, that d4 dagger is as good as can be had, and a lot easier to carry, too.

Because this is a weapons expertise system, the lack-of-skill rationale could be applied to any character, regardless of class, who picks up a totally unfamiliar weapon. That is to say, you could promote role-playing by forcing players to choose what weapons a character will specialize in, with four weapons for fighters, three for semi-fighters, and two for non-fighters (dagger and staff for mages as their single-handed and double-handed weapons — and no throwing daggers, that's a separate skill!). Attempting to learn a new weapon would have the character (if a fighter) doing d6 damage for one level of experience before getting it up to d8 expertise, while a semi-fighter would do d4 damage for one level of experience before getting up to d6 with the new weapon. Mages don't go around learning new weapons, and should be told so firmly. The same applies to clerics and other semi-fighters who ask for more training to improve their damage up to fighter level — they don't have time enough to improve that much.

This system, admittedly, bunches all weapons pretty much

into two categories, single-handed weapons of d8 and double-handed weapons of d12 maximum damage. I put the two-handed weapons two dice sizes up for fighters to make up for the significant loss in armor protection that not being able to use a good magic shield can bring (but would limit mages to d6 damage with staff anyway). For those of you who feel that weapons need to be more differentiated, you can always do that by using a weapons vs. armor system. The point to using this system is that it allows greater freedom in role-playing by making weapons choice one of cultural and religious considerations, while maintaining game balance.

WEAPON DAMAGE TABLE

Weapon Category		Character Category		
		Fighters	Semi-fighters	Non-fighters
One-handed weapons				
Battle axe		d8	d6	d4
Broad sword		d8	d6	d4
Dagger		d4	d4	d4
Halfling weapons		d6	d4	—
Rapier		d6	d4	d4
Short sword		d6	d4	d4
Spear		d8	d6	d4
Thor's hammer (sledgehammer)		d8	d6	d4
War hammer (war pick)		d8	d6	d4
Two-handed weapons				
Great axe		d12	d8	d4
Great hammer (military sledge)		d12	d8	d4
Great mace (maul)		d12	d8	d4
Great sword		d12	d8	d4
Halfling weapons		d10	d6	—
Hand-and-a-half sword		d10	d8	d4
Lance (heavy spear)		d12	d8	d4
Lucerne hammer (military pick)		d12	d8	d4
Pole arms (halberd, pike, etc.)		d12	d8	d4
Quarterstaff		d12	d8	d4
Staff, light		d10	d6	d6
Throwing weapons				
Throwing axe (tomahawk)		d6	d4	—
Throwing hammer		d6	d4	—
Throwing knife		d4	d4	—
Throwing spear (javelin)		d6	d4	—
Missile weapons				
	Rate of fire	Fighters	Semi-fighters	Non-fighters
Bow, long	1/rd	d10	d8	—
Bow, short	1/rd	d8	d6	—
Crossbow, light	1/2rd	d10+1	d8+1	—
Crossbow, medium	1/4rd	2d6+2	d10+2	—
Crossbow, heavy (arbalest)	1/6rd	2d8+3	d12+3	—
Sling, hand	1/rd	d8	d6	—
Sling, staff	1/2rd	d10	d 8	—

Notes on Weapon Damage Table

"Fighters" includes human fighters, rangers, and paladins, and dwarves and halflings among the nonhumans.

"Semi-fighters" includes human clerics, druids, thieves, and bards, and all combined-class characters such as elven fighter-magic users.

"Non-fighters" includes magic-users and illusionists.

The light staff (same size as a magic staff) is the only two-handed weapon for which a M-U can receive combat training.

Magic-users do not learn the specialized skill of throwing a dagger, or any other throwing or missile weapon. This is intentionally restrictive, and should be strictly enforced if you want to keep magic-users away from military skills. The throwing weapons are all specialized weapons that are smaller than their regular melee equivalents, hence the reduced damage.

The crossbow actually takes more time to use than shown,

but the figures given are workable. Since it is a lot easier to use a crossbow accurately because you don't struggle to hold the string taut while aiming, I have made them +1 to hit for light, +2 to hit for medium, and +3 to hit for heavy crossbows, and this is reflected in the damage figures. This benefit offsets the woe-

fully long time between shots. Hand-drawn bows really ought to be given higher damage figures for realism, but given that the archer gets in two to six times as many attacks as the crossbow user, it seems better (for the sake of balance) to rate them as shown for damage.

Convention schedule

ROCK-CON 9, Oct. 16-17 — Miniatures, boardgames, role-playing games and dealer booths will highlight this event, to be held at Rockford Lutheran High School in Rockford, Ill. For details, contact Cliff Wilson, 14425 Hansberry Road, Rockton IL 61072, phone (815) 624-7227.

AKROMINICON, Oct. 22-23 — This SF/fantasy/gaming convention will be held in the University of Akron Student Center. Admission for both days is \$6 in advance, \$8 at the door. For more information, contact Tim McFadden, 660 Kling St., Akron OH 44311, phone (216) 535-6280.

FALL SCI-FI CONVENTION, Oct. 29-31 — Role-playing game competition is just one of the many attractions at this gathering. The site is Griswold's Inn in Fullerton, Calif. Memberships are \$7.50 each by mail until Oct. 10; admission at the door is \$15 for the weekend. For information, phone (213) 337-7947 or write to Fall Sci-Fi Convention, c/o Fantasy Publishing Company, 1855 West Main Street, Alhambra CA 91801.

WORLD FANTASY CONVENTION '82, Oct. 29-31 — To be held at the Park Plaza Hotel in New Haven, Conn. Guests of honor will be Peter Straub, Joseph Payne Brennan, and Donald Maitz, with Charles L. Grant as toastmaster. Information is available by writing to World Fantasy Convention '82, P.O. Box 8262, Hartford CT 06108.

STARCON '82, Oct. 30 — A gaming convention to be held at the University of British Columbia in Vancouver, B.C., Canada. For information, contact chairman Ignacy Lipiec, 229 E. 22nd Ave., Vancouver, B.C., Canada V5V 1T8.

WARGAMERS WEEKEND, Nov. 5-7 — The latest running of this semiannual event is sponsored by the Newburyport (Mass.) Wargaming Association in conjunction with Chris's Game and Hobby Shop. It will be held at the Disabled American Veterans (DAV) Hall in Newburyport, Mass., starting at 11:30 a.m. Friday. Advance registration is \$3 per day (\$1 for Friday). Overnight accommodations and refreshments will be available at the hall. Those desiring further information can contact Chris's Game and Hobby Shop, 83 Lafayette Road, Salisbury MA 01950, phone (617) 462-8241.

AUTUMN REVEL, Nov. 6-7 — The staff of TSR Hobbies, Inc., will get together with gamers for another of TSR's mini-conventions at the American Legion Hall, 735 Henry St., Lake Geneva, Wis. A diverse schedule of gaming events will be offered, along with the traditional auction, and refreshments will be available on the premises. Doors will be open from 9 a.m. to midnight on Saturday and from 9 a.m. to 6 p.m. on Sunday. Admission is \$5 for the weekend or \$3 for one day, and all game events are free of charge. For details, write to Autumn Revel, c/o TSR Hobbies, P.O. Box 756, Lake Geneva WI 53147.

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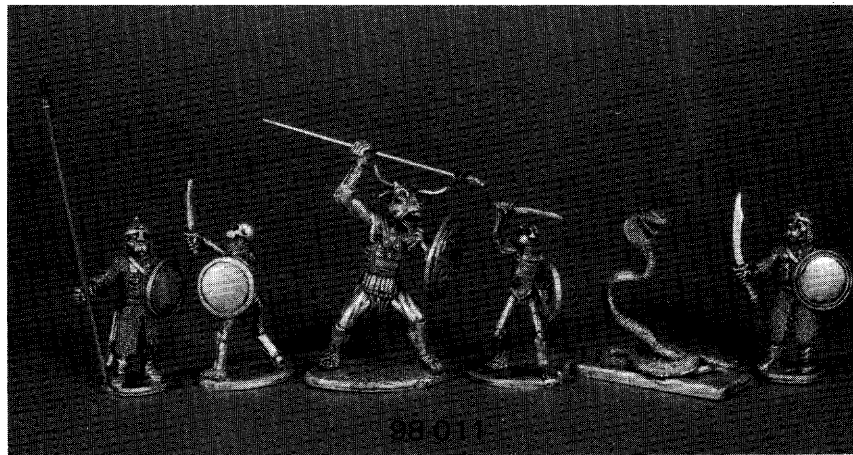
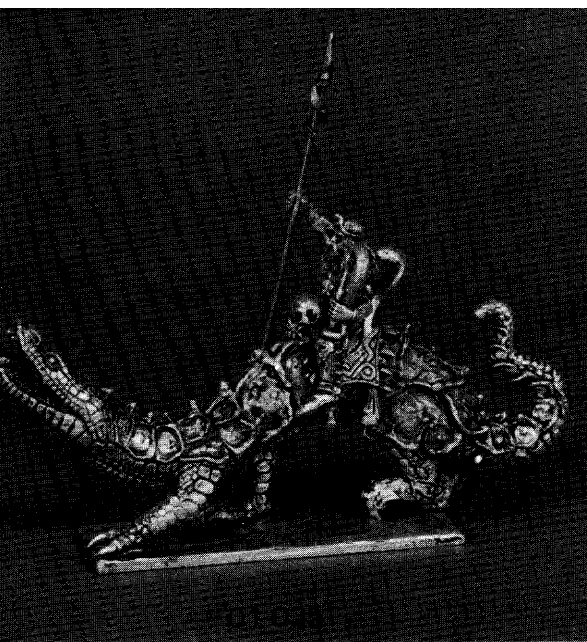
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ELFQUEST

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ELFQUEST is a graphic novel by Wendy and Richard Pini about the collision of disparate cultures, human and inhuman, and the consequences of that collision on the people of those cultures. Unlike most fantasy comics, *ELFQUEST* is not merely a hack-and-slash adventure story. Instead, it is a story that deals with the emotional and intellectual conflicts between its characters, the thrust

and parry of ideas rather than swords, and the transcendence of the spirit over history, culture, and race.

This article concerns itself mainly with issues 1 through 5 of *ELFQUEST*, although it also draws upon information from later chapters of the story. Together, these issues comprise the first book of *ELFQUEST*, "Journey to Sorrow's End."

Cutter

4th-level elf fighter

ALIGNMENT: *Lawful good*

HIT POINTS: 31

ARMOR CLASS: 7

NO. OF ATTACKS: 1

DAMAGE/ATTACK: 2-9 (*with his sword, New Moon*)

HIT BONUS: +4

MOVE: 15"

PSIONIC ABILITY: *Nil*

STRENGTH: 13

INTELLIGENCE: 12

WISDOM: 16

DEXTERITY: 17

CONSTITUTION: 13

CHARISMA: 17

SIZE: S (4'tall)



Cutter is the chief of the Wolfriders, a tribe of elves that for many long years dwelt in a deep forest they named the Holt. They led a simple, uncomplicated life, hunting by night with their friends the wolves, trading for metal with the irascible mountain trolls and, on occasion, feuding with neighboring bands of humans.

There had been bad blood between the Wolfriders and the humans for as long as anyone could remember. It had never escalated into actual warfare; neither the elves nor the humans were quite civilized enough to enjoy *that* brand of insanity. But from time to time a new territorial boundary would be drawn, fought over, and drawn again. From time to time, the elves would steal human children, just for fun. From time to time, braves from the human camp would go

hunting for elf skulls, just for fun. Each side, of course, blamed the other for starting the trouble, and neither side truly wanted to end it.

But, in the time Cutter came to be chief of the Wolfriders, the feud between man and elf found a final, terrible ending. The herald of the disaster was Madcoil, a monstrous accident spawned by ancient elf magic, a thing composed of fangs and claws and an insatiable bloodlust. From nowhere it appeared, and in the course of several days it ripped through the tribes of both elves and men, dealing death impartially. It was Bearclaw, Cutter's father, who tracked and wounded the beast, before falling beneath the creature's claws, and it was Cutter himself, as the head of his tribe, who finally slew Madcoil.

The human tribes, of course, knew nothing of the elves' valiant defense against Madcoil, but they knew what Madcoil had done to them, and they could guess the monster's origin. Human dislike of the elves grew into open hatred, and the conflict between the two races intensified.

The elves found it harder and harder to avoid contact with the hostile humans and, inevitably, one of the Wolfriders, Redlance the tracker and shaper of trees, was taken prisoner by them. Rushing to Redlance's aid, Cutter and his Wolfriders stormed the human camp, and in the ensuing fight one of the humans died by Cutter's hand. Having recovered Redlance, the elves vanished into the forest before more blood could be spilled.

But the humans' revenge was swift in coming and devastating in extent. Driven to madness by this latest elvish outrage, the chief of the human tribe ordered that the elves' forest be put to the torch. The resulting conflagration was so great that the Holt and all the region around it were consumed, and the lands of both Elf and Man were destroyed.

Cutter and his Wolfriders fled to the mountains. Forcing his way into the subterranean realm of the trolls, Cutter was able to "persuade" the Troll King to guide the elves beneath the mountains to the green lands beyond, where the elves would finally be safe from humans. But Greymung, the Troll King, angered by the Wolfriders' invasion of his domain, tricked the elves by leading them to a sterile, sun-blasted desert and then sealing the troll tunnel behind them, so that the elves could not return.

Cutter persevered. With no other route

open to them, he led his tribe into the barren land, a desolation terrifyingly unlike the elves' native forest.

After much trial and hardship, Cutter brought his people out of the desert and into the rugged mountains beyond. There, much to his astonishment, Cutter found Sorrow's End, a thriving village of elves. Even more astonishing, Cutter also found Leetah, a proud, capable elfmaiden to whom he instantly lost his heart.

But, as Cutter soon discovered, finding is not having. The Wolfriders had found the Sun Folk (as the elves of Sorrow's End called themselves), but the ways and temperaments of the two tribes were so different (the Wolfriders wild and aggressive, the Sun Folk peaceful and easy-going) that it seemed uncertain that the two kindreds could live together. Cutter had found Leetah, but

Leetah would have none of the fierce elf chieftain, despite a certain secret attraction she felt for him.

Ultimately, Cutter had to fight for the right to court Leetah (and, in a more general sense, for his tribe's acceptance by the Sun Folk) by accepting the challenge of Leetah's other suitor, Rayek the hunter, a tough, resourceful elf and a leader among the villagers. As prescribed by the customs of the Sun Folk, the two combatants met in three contests, one each of strength, wit and courage. The winner each time, though a very near thing, was Cutter.

Eventually, Leetah finally yielded to Cutter's charm and good nature, and the two were joined. And in their union, the two elf kindreds, Wolfriders and Sun Folk, came together in peace. They were, in that time, one people.

Cutter, Blood of Ten Chiefs, is a pas-

sionate fighter, unswervingly devoted to the welfare of his tribe. His responsibilities as chief of the Wolfriders are ever near his thoughts, and though given to flashes of anger and reckless action, he is a wise leader when given the opportunity for reflection. The typical elf is provincial and tradition-bound (as might be expected in a people whose lives span centuries), Cutter is an elf of vision, who can see beyond past prejudices and present fears to the hope of the future.

And, when vision and hope aren't enough, Cutter has New Moon, a +1 troll-forged shortsword. Interestingly, there is a key concealed within New Moon's pommel, a key which, Cutter has been told, can open the way to a vast treasure trove hidden somewhere in the troll mountains. Having more pressing problems, Cutter has not followed up on this, but he will. In time.

Skywise

3rd-level elf fighter/4th-level thief

ALIGNMENT: *Lawful good*

HIT POINTS: 20

ARMOR CLASS: 8

NO. OF ATTACKS: 1

DAMAGE/ATTACK: 1-8 (*shortsword*)

HIT BONUS: +2

MOVE: 15"

PSIONIC ABILITY: *Nil*

STRENGTH: 12

INTELLIGENCE: 13

WISDOM: 12

DEXTERITY: 16

CONSTITUTION: 12

CHARISMA: 15

SIZE: *S* (4' tall)

Skywise is Cutter's closest friend, best advisor and most steadfast supporter. Throughout Cutter's trials as chief of the

Wolfriders, Skywise has been at his side, offering good counsel and lightening his friend's burden of responsibility. As his name implies, Skywise is a stargazer and a collector of stories and folklore, an elvish natural philosopher. He is also, when required, a conniver, a trickster and a thief. At once practical and mischievous, he often serves to counterbalance Cutter's blunt and sometime impulsive nature.

Skywise's most prized possession is a lodestone which he "acquired" from the trolls. To Skywise its magnetic properties have assumed a magical, almost mystical, quality. Many times it has served him as a guide when all other resources have failed. Certainly it has kept him and Cutter on course throughout their many wanderings.



Leetah

7th-level cleric

ALIGNMENT: *Lawful good*

HIT POINTS: 35

ARMOR CLASS: 8

NO. OF ATTACKS: 1

DAMAGE/ATTACK: 1-4 (*dagger*)

HIT BONUS: +1

MOVE: 12"

PSIONIC ABILITY: *Nil*

STRENGTH: 12

INTELLIGENCE: 15

WISDOM: 15

DEXTERITY: 16

CONSTITUTION: 13

CHARISMA: 16

SIZE: *S* (4' tall)

Leetah is a gentle, capable elfmaiden held in high esteem by the Sun Folk. Reserved and dignified by nature, she felt shocked and embarrassed by her

deep attraction to Cutter, a wild and woolly elf whom she considered hardly more civilized than his wolf. But, in time, she came to appreciate Cutter's virtues and understand his weaknesses, and finally love him, warts and all.

Leetah is a singularly powerful healer, able to *cure serious wounds*, *cure disease* and *neutralize poison* by touch (although she can only do this a few times a day). Her skill at healing is such that in the 600 years since Leetah came into her full powers, no elf has died in Sorrow's End.

She is deeply devoted to the preservation of life, and will harm no living thing if it can possibly be avoided. At time of great need, however, she can do what must be done, and she is an accomplished knife-thrower.



On Elves

As might be gleaned from the above descriptions, the elves of *ELFQUEST* are not the grand sort that build crystal-spired palaces or that weave deep magic, but the simpler sort that live close to the earth and whose wisdom is that of rock, twig and stream. They are short, as elves go, averaging about 4 feet in height. They are wiry and very quick. Cutter's people, the Wolfriders, are fair of hair and complexion, while the Sun Folk are dark-haired and copper-colored. They may be considered elves as per the AD&D™ rules in terms of combat abilities and saving throws, but magic-use among the elves of *ELFQUEST* is uncommon.

All of the Wolfriders possess the talent of "sending," a form of minor telepathy that allows silent communication but

does not allow the planting of suggestions (as per the *telepathy* spell). Other magical powers, such as Leetah's healing ability and Rayek's telekinesis, are present only as "wild talents" and are very rare. As an example, Redlance, the elf who was taken captive by the humans, is the only elf among both the Wolfriders and the Sun Folk who can *grow* and *charm plants*. There are no strict limits on how often these talents can be used, but they all require concentration to be effective and, if used indiscriminately, can be physically draining.

The wolves of the Wolfriders are equal to dire wolves as per the Monster Manual (AC 6, MV 18", HD 3+3, D/A 2-8), but are fairly intelligent and can communicate, on a simple level, with their elf-friends.

Rayek

4th-level elf fighter

ALIGNMENT: *Neutral*

(*chaotic tendencies*)

HIT POINTS: 31

ARMOR CLASS: 8

NO. OF ATTACKS: 1

DAMAGE/ATTACK: 1-4 (*dagger*)

HIT BONUS: +1

MOVE: 15"

PSIONIC ABILITY: *Nil*

STRENGTH: 14

INTELLIGENCE: 14

WISDOM: 11

DEXTERITY: 16

CONSTITUTION: 14

CHARISMA: 14

SIZE: *S* (4' tall)

Rayek, Cutter's rival among the Sun Folk, is quite unlike the friendly, peace-loving elves of Sorrow's End. He is a dark, moody elf, driven by some inner demon to be the best at everything. And, until the arrival of the Wolfriders, Rayek was indeed the swiftest runner, the most cunning hunter, the strongest of body and will. It was inevitable that he should view the chief of the Wolfriders as a challenge to be overcome and not as a friend.

The ancient elf powers run strongly in Rayek. Although "sending," the form of telepathy practiced by the Wolfriders (see below), is not taught among the Sun Folk, Rayek has on his own developed the ability to "think black thoughts" at other creatures with the effect of a *stun* spell. Rayek can also employ *telekinesis* with the skill of a 10th-level magic-user.

Given his extraordinary skills, it is not surprising that Rayek is not used to failure. Deeply ashamed at having lost to Cutter in the trial of head, hand and heart, Rayek fled Sorrow's End to seek a place for himself in the world: a place where *he* could be the best.

Picknose

4th-level "dwarf" fighter

ALIGNMENT: *Neutral*

HIT POINTS: 40

ARMOR CLASS: 5

NO. OF ATTACKS: 1

DAMAGE/ATTACK: 2-9 *or by weapon type*

HIT BONUS: +1

MOVE: 12"

PSIONIC ABILITY: *Nil*

STRENGTH: 17

INTELLIGENCE: 11

WISDOM: 11

DEXTERITY: 12

CONSTITUTION: 16

CHARISMA: 12

SIZE: *S* (4' + tall)

Of all the races described in the AD&D rules, the trolls of *ELFQUEST* most closely resemble dwarves. They are short, squat, powerfully built beings, prodigious delvers and masters of stone and metal. They are clannish and secretive, suspicious of those not of their kind and not too trustful of those who are. They are very greedy. And — unlike dwarves — they are *green*.

For all of that, the trolls of *ELFQUEST* do possess a certain crude charm. They may be driven by avarice and malice, but they do not apologize for it and, they are rather proud of it. Trolls are devious, but they are *openly* devious, crooked in a straightforward way. They enjoy gambling and drinking and have a profound, if somewhat vulgar, sense of humor.

Trolls do not like daylight. They are not harmed by it, but since they spend most of their lives in the dark underground, they find the harsh light of the sun very uncomfortable and will avoid it when they can.

Picknose (named for his profile) is a

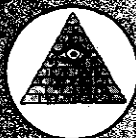


troll whom Cutter has had to deal with on more than one occasion. He is a troll's troll: gold-hungry, ill-tempered, and an incurable romantic. (Picknose on the subject of romance: "A maiden's love is as true as the gold he gives her, and the more gold, the more true her love.") It was Picknose who sealed the troll caves behind the Wolfriders after depositing the elves in the desert, and also Picknose who attempted to steal the key concealed in Cutter's sword, only to lose it to Skywise's light fingers.

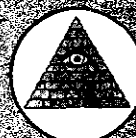
Although there is little love between the trolls and the elves, there is also little genuine hostility. Would that this were true throughout the world of *ELFQUEST*.

BIBLIOGRAPHY: *Elfquest, Book 1* (softcover, Starblaze, The Donning Company, 5659 Virginia Beach Blvd, Norfolk VA 23502); *Journey to Sorrow's End* (Playboy Press); and *Elfquest* (magazine, WARP Graphics, 2 Reno Rd., Poughkeepsie NY 12603). All material created and copyrighted by Wendy and Richard Pini.

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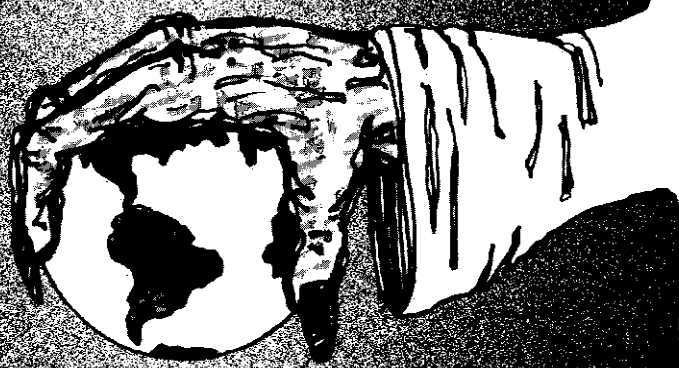
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Are demi-humans able to manufacture magical items?

Yes, of a wide variety of types, though not as many as humans are able to make because of the demi-humans' limited ability to climb in class levels. Halfling, gnomish, half-elven, elven, and dwarven clerics of 5th level and above may make holy water with the proper materials, as outlined in the *Dungeon Masters Guide*. Gnomish, elven, and dwarven clerics of 7th level or above may inscribe scrolls of clerical spells of up to the 4th level in power. Half-elven and elven magic-users, with the aid of an alchemist, may make magic potions of many sorts at 7th level and above; they may also inscribe magic scrolls with spells of up to the 4th level (for 7th or 8th level half-elven magic-users) or 5th level (for elves of 9th-11th level in magic-user ability). Protection scrolls may also be inscribed. Half-elven Archdruids can, of course, make any druidical magic item.

Beyond this, what can be done? *Dungeon Masters* might wish to consider the following possibilities. Grey elves (faerie)

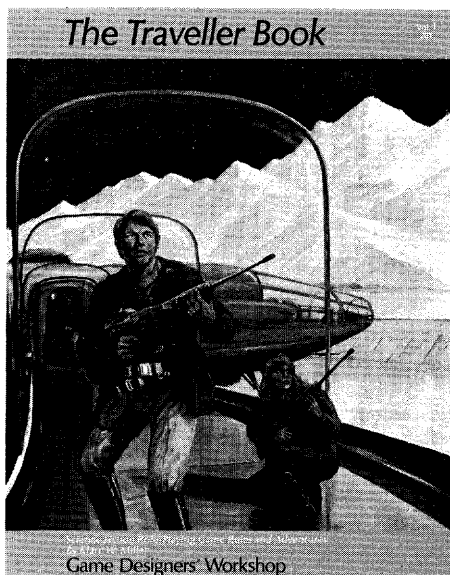
are supposed to get a +1 on their intelligence scores, bringing their maximum intelligence up to 19. Could these elves perhaps also reach the 12th level of magic-user ability with a 19 intelligence? At that point, they could manufacture a number of other magic items, particularly those with a number of charges that are expended with each use of the item but may be replenished later (wands, staves, spell-storing rings, and so forth).

Yet it would appear, from some comments in the *DMG* (p. 116), that demi-humans are sometimes capable of making items with permanent dweomers. A *Dungeon Master* could declare that a demi-human cleric who reaches the highest possible level is able to invoke the favor of his or her deity to permanently enchant certain items, in the same way as normal clerics of 11th level or above, or druids of 13th level and above. The range of the items that could be so enchanted might be limited so that the items would be oriented toward the needs and capabilities of that race (as the *Cloak of Elvenkind* and

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Boots of Elvenkind are appropriate to elves, and the *Dwarven Thrower* +3 *Warhammer* is appropriate to dwarves). Elven cleric/magic-users might be able to make a wide variety of items in this way, such as magic swords, bows, spears, arrows, armor, shields, daggers, helms, and any other such item as appropriate to the use of elvenkind. Dungeon Masters could declare some items as not being the sort elves would want to make, either because of cultural concerns (elves do not generally use axes or tridents) or because those items are beyond their ability to make (Wish rings, for example).

Gnomish cleric/illusionists might make and enchant items of illusionist nature (daggers, rings charged with illusionist spells, certain wands and amulets) of temporary or lasting nature; other gnomish clerics or fighter/clerics might make magical axes, hammers, armor, shields, daggers, short swords, and missile weapons. Dwarven clerics or fighter/clerics would make the same sorts of things gnomish clerics make. Halfling clerics and druids do not achieve as high a level at their maximums as do the other demi-human races, so it may be conjectured that their magic items would not be as powerful, but DM's might want to investigate the possibility of some minor magic-item creation appropriate to halflings in general.

Some excellent resource material for figuring out what sorts of specialized magic items a certain demi-human race could make may be found by looking over the description of the particular pantheon that race worships. What sorts of weapons, armor, and items do their deities use? One could simply develop scaled-down versions of the gods' major weapons and equipment and define those as items able to be fabricated by demi-human spellcasters. Halfling druids who worship Sheela the Wise (issue #59 of *DRAGON™ Magazine*) might use permanently enchanted shillelaghs or amulets that store *Entangle* spells; dwarven clerics of Dumathoin (issue #58) might have amulets that duplicate the functions of *Wands of Metal* and *Mineral Detection*; Aerdrie Faenya (issue #60) could have elven

followers with rings of *Feather Falling* or *Avian Control*; and gnomes who are clerics of Sejojan Earthcaller (issue #61) could have enchanted crystals that would summon (on a one-time basis) a *minor* earth elemental for assistance. In any event, Dungeon Masters should try to keep such magical items relatively rare; DM's should also note that demi-humans will not want to sell or give away their magic items and will fight to keep them. Only in extraordinary circumstances, such as for acts of great heroism or deeds that greatly benefit a particular race, will demi-humans even consider giving away a magical item.

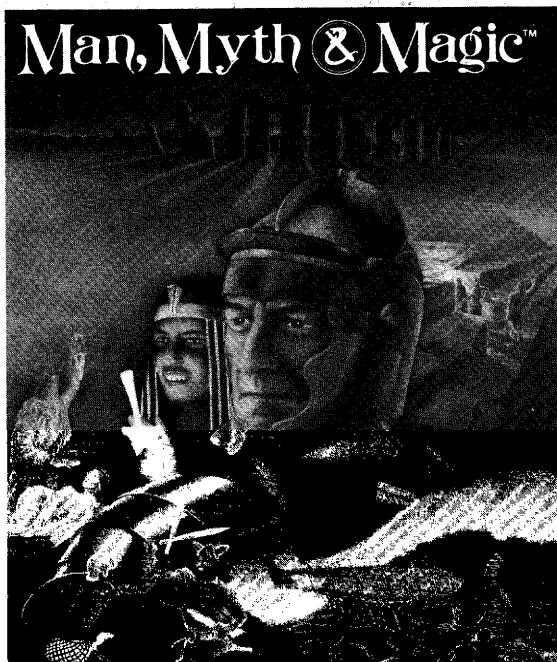
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How does one make or acquire "elfin chainmail"?

Elfin chainmail is a special type of chainmail armor that is much lighter and stronger than normal, and allows greater freedom of movement. It is made exclusively by elven armor-smiths of above average ability, who keep certain aspects of its manufacture secret for a number of reasons. Even were its manufacturing process better known, duplicating elfin armor would prove very difficult for most armorers.

What little is known about making elfin chainmail is that the links of the chainmail are much thinner and smaller in diameter than usual. The metal from which elfin chainmail is made is apparently an alloy of high-quality steel and mithral, a rare and valuable metal of bright silvery color. In the process of making the alloy, the elven smiths add a special substance to the molten mixture to cause the metal to be harder; the nature of this substance has never been identified, since it is either completely absorbed into the metal in the smelting process, or somehow destroyed. Not even magical devices appear to be able to determine the nature of this substance. At any rate, the presence or after-effects of this substance also make the alloy impervious to enchantment, no matter how powerful the spell.

Elfin chainmail is linked together in an exceptionally intricate



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fashion; the pattern of the interconnections of links changes from place to place across the armor, so that certain general designs may appear. One suit might seem to have a tree-like design on the chest, another might have an abstract pattern of criss-crossed lines, another might have sunburst designs on front and back. The intricacy of the links is another reason (aside from the nature of the alloy itself) for the armor's strength. It appears that only elves, because of their passion for complexity and appreciation of artistic beauty, are able to properly fashion the armor in this way.

It takes twice as long as normal to make a suit of elfin chainmail (90 days instead of 45), and may take even longer than that if the maker desires a particularly complex design for linking it together. Only 25% of all elven smiths are able to fashion elfin chainmail, the rest being occupied with making other sorts of armor (ring mail, scale mail, etc.) or being of lesser ability. Making elfin chainmail requires the full involvement of the smith and many years of study as well; player character elves, even those with exceptional characteristics and backgrounds as smiths or armorers, are not able to make elfin chainmail though they could make some minor repairs on it if necessary. Player character elves could, however, obtain such armor as a gift for extraordinary services rendered for the elven people; it is considered a great honor to have a suit of mail made, and some elves who own magical but human-made chainmail will prefer to use elfin chainmail instead.

Dungeon Masters who like to start out characters with some minor magical item could offer elven characters an elfin chainmail suit instead, though evil elves would not be able to receive this benefit. Non-elves are not given elfin chainmail by long-established tradition, and it is never sold. Elves regard it as an artistic treasure as well as an expression of appreciation and distinction; selling it would cheapen its social and cultural value. Most non-elves are not able to wear elfin chainmail anyway, since they do not have the proper build and size to fit an

already made suit, though some thin and light humans and a few large tallfellow halflings might possibly be able to fit into it. Elves would not appreciate seeing a non-elf wearing elfin chainmail, however, and might believe the wearer got it by killing or robbing the previous owner.

Elfin chainmail weighs about 15 pounds, allows movement at normal speed (up to 12"), and is regarded as non-bulky; its weight is very evenly distributed over the body and limbs. A thin layer of underpadding is required, usually made of tough but soft materials carefully woven to permit free movement and good ventilation. Special small helms are usually worn with it, and these take about a week each to make properly (including decorations, engravings, and so forth).

* * *

Why are elves unable to become rangers? Why do half-elves have limited ranger abilities? Shouldn't sylvan elves have ranger-like talents? How are certain of the elven deities able to have ranger fighting abilities if their subjects do not?

These questions are all interrelated to some degree, and are some of the most-asked questions about elves in general. The answer to all of them lies in the nature of the ranger class.

Rangers developed among humanity as a response to the presence of the giant-class humanoids as direct competitors for food, living space, and power within the worlds governed by the laws of the AD&D™ game. The deities of humanity saw fit to encourage certain persons to take up roles of guardianship, in essence entrusted with the safety and security of the human race. Rangers are intended to be self-reliant, strong, hardy, and possessed of the wisdom and intelligence to fully appreciate their roles as guardians. They operate in outdoor environments by and large, thus being familiar with normal woodcrafts like tracking, hunting, and camping. Rangers develop skills related to stealthy movement, spying, and so forth, so they may better

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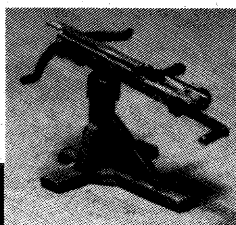
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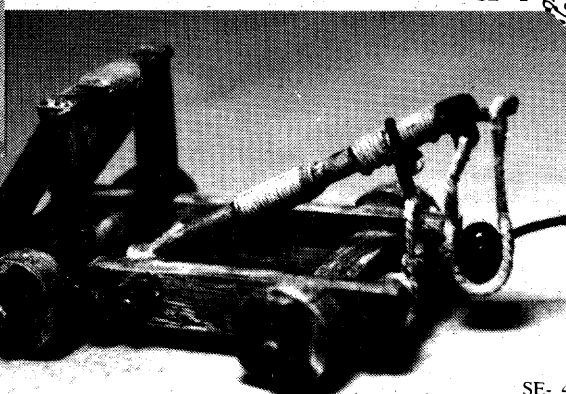
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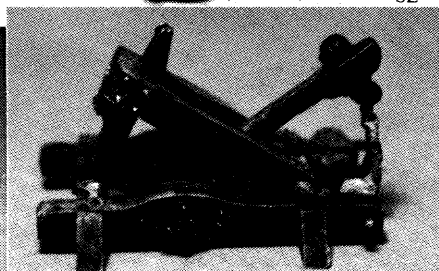
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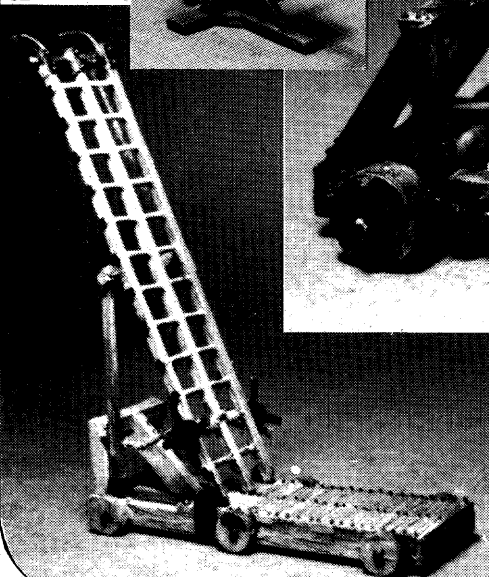
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serve as scouts, keeping tabs on local humanoid groups in the wilderness and in so doing, keeping their home communities and allied settlements informed of all happenings.

Tracking, however, does not a ranger make. One of the facts of life about being a ranger is that rangers are going to be on the hot spot, in the middle of some very savage fighting, on a fairly frequent basis. Humanoids don't like having humans around them, much less having humans spy on them; furthermore, rangers, in their roles as scouts, are somewhat more vulnerable since they prefer travelling in smaller groups. It is forbidden for more than three rangers to travel together, because when this happens rangers interpret this as meaning that they are leaving some other place undefended, and they will immediately try to spread out and cover the widest area possible. On top of this, rangers have (from their upbringing and studies) an intense dislike (to put it mildly) of all evil humanoids. Rangers are not just taught how to live off the land; they are taught to kill, and kill efficiently and quickly. They learn the vulnerable spots giant-class humanoids have, the ways in which they fight and wear their armor, and the best way to do battle with them so that the ranger, and not the humanoid, is still standing afterwards.

No bones are made about this; some rangers are fond of describing their jobs as "going to exotic places, meeting interesting creatures, and killing them." However, it is understood that the purpose of combat is not to make oneself rich, famous, or fearsome. Combat is fought only if it cannot be avoided; humanoids, though, offer all sorts of opportunities for combat with their distinctly aggressive and often sadistic policies toward humanity. Rangers are therefore "on call" at all times in the defense of their homes, communities, and nations.

Elves, regardless of how they feel about humanoids, do not make good rangers because their empathy for life and living things runs counter to many of the teachings that rangers must absorb and learn to use. Elves put a lot of emphasis in combat on *style*, and cannot rid themselves of their distaste for killing

any creature, even evil ones and even when it's necessary for one's own protection (though they are still perfectly capable of fighting and killing, too). Rangers, whether lawful good, neutral good, or chaotic good, all share a high degree of dedication to their cause (from their loyalty to humanity as a whole, if lawful good, or from their personal standards, if chaotic good); elves see such intense commitment as grievous to a carefree and cheerful spirit. But elves appreciate rangers, because rangers regard them as allies and will usually try to help elves just as they help humanity.

Half-elves may become rangers since they usually inherit at least part of their human parent's viewpoint on life, watering down their elven attitudes considerably. They don't gain the high levels humans do as rangers because they are slightly smaller and less effective in hand-to-hand fighting, and because they still have some of their innate elven distaste for bloodshed in them.

There doesn't seem to be any particular reason why elves, especially sylvan elves, shouldn't have a knowledge of how to track wild game. Human or elven player characters with secondary skills of Forester, Hunter, and possibly Trapper might reasonably be allowed a limited skill in tracking animals or persons, around 20-50% in accuracy, in outdoor (and maybe indoor) environments. But the other skills rangers have would not necessarily apply.

Finally, some elven deities have ranger talents because their ageless experience and spheres of interest make this possible. Gods do not operate by mortal rules; they make themselves proficient with whatever talents they deem necessary for them to best operate according to their respective viewpoints. For this same reason, gods may have high levels of experience in numerous character classes, though mortals are quite limited in the number and levels of proficiency they may achieve in their own classes. One cannot measure a god's power with a mortal's yardstick.

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by Gary Gygax

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All of you Scholarly Readers are familiar with Djinni and Efreeti, the best known of Geniekind. Now you will know all about the rest of the group — Dao, Jannee, and Marids. The Dao and Marids are included in the *Lost Caverns of Tsojcanth* module, along with quite a few other new monsters, but repetition does no harm, and many of you will not have seen the module. Enjoy rounding out your *1001 Nights* scenarios! Next issue we'll cover some additional types of elves and their canine companions.



Jann

FREQUENCY: *Very rare*
NO. APPEARING: 1-2 (10% 1-8)
ARMOR CLASS: 3 (*plus possible armor*)
MOVE: 12"/30"
HIT DICE: 6 + 2
% IN LAIR: *Nil*
TREASURE TYPE: *Nil*
NO. OF ATTACKS: 1
DAMAGE/ATTACK: *by weapon,*
plus strength bonus
SPECIAL ATTACKS: *See below*
SPECIAL DEFENSES: *Nil*
MAGIC RESISTANCE: 20%
INTELLIGENCE: *Very-exceptional*
ALIGNMENT: *Neutral (good tendencies)*
SIZE: *M (6'-7' tall)*
PSIONIC ABILITY: *Nil*
Attack/Defense Modes: *Nil*
LEVEL/X.P. VALUE: VI / 975 + 8 / h.p.

The race of the Jannee is the weakest of the elemental humanoids (cf. *Dao, Djinni, Efreeti, Marid*) collectively known as Genies. This is because a jann is formed out of all four of the elements and must therefore spend most of his or her time in the Prime Material Plane.

Jannee often (60%) wear chainmail armor, which gives an effective armor class of 2. They typically use large scimitars (equal to bastard swords) and com-

posite longbows. Males have strength ranging from 18/01 to 18/00, females from 17 (roll of 01-50) to 18/50 (roll of 51-00).

In addition to their ability to fly, jannee have the following spell-like powers which they can employ at will, one at a time, one per melee round: *growth/reduction* (twice/day), *invisibility* (three times/day), *create food and water* (once/day, as a 7th-level cleric), and *etherealness* (once/day, 1 hour maximum duration). Jannee perform at 12th level of ability for spells, except as noted.

Jannee are able to dwell in air, earth, fire, or water environments for up to 2 days (48 hours). This includes the Elemental Planes, to which any jann can travel — even taking up to six individuals along, if those persons form a handholding circle with the jann. Failure to return to the Prime Material Plane within 2 days inflicts 1 point of damage per hour on the jann, until death occurs or a return to the said plane occurs. Travel to other Elemental Planes is possible, sans damage, providing at least 2 days were previously spent on the Prime Material immediately prior to the travel.

Jannee tend to be suspicious of humans. They do not like demi-humans,

and they detest humanoids. Jannee will accept djinn, but shun dao, efreet, and marids. They favor dwelling in forlorn desert areas, at hidden oases, where they have privacy and safety. They will sometimes befriend humans or work with them for some desired reward (typically potent magic items).

The society of jannee is very open, with males and females regarded as equals. A group of 11-30 individuals typically makes up a tribe ruled by a Sheikh, with 1-2 Viziers. Exceptionally powerful Sheiks are given the title of Amir, and in time of need can gather and command large forces of jannee (and allied humans, at times).

Jannee leader types have genius intelligence and greater hit dice (up to 8+4 for Sheiks, 9+5 for Amirs) and strength (19 possible 10% of the time). Viziers have genius to supra-genius intelligence and the following additional spell-like powers, usable three times per day each at the 12th level of ability: *augury, detect magic, and divination*.

In addition to knowing the Common Tongue and the various languages of Geniekind, jannee are able to speak with animals.

Dao

FREQUENCY: *Rare*
 NO. APPEARING: 1 (10%, 2-5)
 ARMOR CLASS: 3
 MOVE: 9"/15" (6")
 HIT DICE: 8 + 3
 % IN LAIR: *Nil*
 TREASURE TYPE: *Nil*
 NO. OF ATTACKS: 1
 DAMAGE/ATTACK: 3-18
 SPECIAL ATTACKS: *See below*
 SPECIAL DEFENSES: *See below*
 MAGIC RESISTANCE: *Standard*
 INTELLIGENCE: *Low-very*
 ALIGNMENT: *Neutral evil*
 SIZE: L (8'-11' tall)
 PSIONIC ABILITY: *Nil*
 Attack/Defense Modes: *Nil*
 LEVEL/X.P. VALUE: VII / 1300 + 12 / h.p.

A dao (this form is also the plural) is a creature from the Elemental Plane of Earth, related to *efreet*, *djinn*, *jannee*, and *marids* (qq.v.). While they are generally found on that plane (where they are uncommon), the dao love to come to the Prime Material Plane to work evil.

Their magical properties enable them to perform any of the following spell-like powers, one at a time, once each per day: *change self*, *detect good*, *detect magic*, *assume gaseous form*, *become invisible*,



fulfill another's *limited wish* (in a perverse way), use *misdirection*, *passwall*, create a *spectral force*, and create a *wall of stone*. In addition, dao can *transmute rock to mud* three times per day and use *dig* as often as six times per day. Dao perform these abilities at the 18th level of spell use:

It is possible for a dao to carry 5,000 g.p. weight without tiring. Carrying double this weight will cause tiring in three turns. For every 1,000 g.p. of weight under 10,000, add one turn to the length of carrying ability; i.e., a 6,000 g.p. weight allows seven turns of either walking or flying. After tiring, dao must rest for seven turns. Note that dao can move through earth (not worked stone) as if at a burrowing speed of 6". They cannot take living beings on such excursions.

Dao are not harmed by earth-based or earth-affecting spells. Holy water has *double* the normal (adverse) effect upon these monsters.

Only the *efreet* are friendly towards dao. Dao hate *djinn*, *jann*, and *marids*. The dao dwell in the great Dismal Delve on their own plane, and in deep caves, caverns, or cysts on the Prime Material Plane. Their ruler is said to be a *khan* served by *hetmen* and *atamen*.

Dao regard servitude as do *efreet*, and are even more prone to malice and revenge.

Dao speak all geniekind languages, as well as Common and the languages of Earth Elementalkind.

Dao can travel in the Prime Material, Elemental, and Astral planes.

Marid

FREQUENCY: *Very rare*
 NO. APPEARING: 1
 ARMOR CLASS: 0
 MOVE: 9"/15"/24"
 HIT DICE: 13
 % IN LAIR: *Nil*
 TREASURE TYPE: *Nil*
 NO. OF ATTACKS: 1
 DAMAGE/ATTACK: 8-32
 SPECIAL ATTACKS: *See below*
 SPECIAL DEFENSES: *See below*
 MAGIC RESISTANCE: 25%
 INTELLIGENCE: *High-genius*
 ALIGNMENT: *Chaotic*
 SIZE: L (18'tall)
 PSIONIC ABILITY: *Nil*
 Attack/Defense Modes: *Nil*
 LEVEL/X.P. VALUE: VIII/5,000+18/h.p.

Marids are the most powerful of all Geniekind. (See *Dao*, *Djinni*, *Efreeti*, *Jann*.) They are formed of material from the Elemental Plane of Water. On their own plane they are rare; marids seldom come to the Prime Material Plane.

Their magical properties allow them to use any of the following spell-like powers, one at a time, twice each per day: *detect evil/good*, *detect invisible*, *detect magic*, *become invisible*, *assume liquid form*, *polymorph self*, *purify water*. Marids can do the following up to seven



times per day: *assume a gaseous form*, *lower water*, *part water*, create a *wall of fog*, bestow *water breathing* upon others for up to one full day. Marids can always *create water* (which they can direct in a powerful jet up to 6" long, causing both a blinding effect on the individual struck and from 1-6 points damage) and *water walk*. Once per year a marid can use an *alter reality*. Marids perform at a level of spell use equal to 26th.

It is possible for a marid to carry 10,000

g.p. weight without tiring. Carrying double this weight causes tiring in but three turns. For every 2,000 g.p. weight being carried under 20,000, add one turn to length of carrying ability; i.e., a 12,000 g.p. weight can be carried for seven turns before tiring occurs. Tired marids must rest for six turns. Note that marids swim very fast. Of course they can breathe water and are at home at any depth, having both *ultravision* and *infravision*.

Marids are not harmed by water-based spells. Cold-based spells allow them +2 on saving throws and -2 on each die of damage. Fire does +1 per die of damage, with saving throws at -1. Note that steam does not harm them.

Marids tolerate *djinni* but do not particularly like them. The same is true of *jannee*. Dao and *efreeti* are disliked. Marids are loosely ruled by a *Padisha*, for all claim to be *shahs*, *atabegs*, *beglerbegs*, or *mufti* at the very least. The race of marids is very independent and egoistic.

Forcing a marid to serve is a most difficult task. Bribery and flattery may be slightly more successful, but marids can never be relied upon.

Marids speak all languages through a form of ESP. They can travel the Astral, Elemental, Ethereal, and Prime Material planes.

by Gary Gygax

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When the cantrips for illusionists and magic-users were delivered (issues #59-61), I promised that spells would follow thereafter. Well, as usual, various and sundry things interposed themselves, and I do apologize for the delay. Here, without further ado, are the new illusionist spells developed to date for inclusion in the **ADVANCED DUNGEONS & DRAGONS®** expansion volume:

No. 1st Level	2nd Level	3rd Level
13 Chromatic Orb	Alter Self	Delude
14 Phantom Armor	Fascinate	Phantom Steed
15 Read Illusionist Magic	Ultravision	Phantom Wind
16 Spook	Whispering Wind	Wraithform
4th Level	5th Level	6th Level
9 Dispel Magic	Advanced Illusion	Death Fog
10 Rainbow Pattern	Dream	Mirage Arcane
11 Solid Fog	Magic Mirror	Mislead
12 Vacancy	Tempus Fugit	Phantasmagoria
7th Level		
7 Shadow Walk		
8 Weird		

SPELL EXPLANATIONS

Chromatic Orb (Alteration-Evocation)

Level: 1
Range: 0
Duration: *Special*
Area of Effect: 1 creature

Components: V, S, M
Casting Time: 1 segment
Saving Throw: *Special*

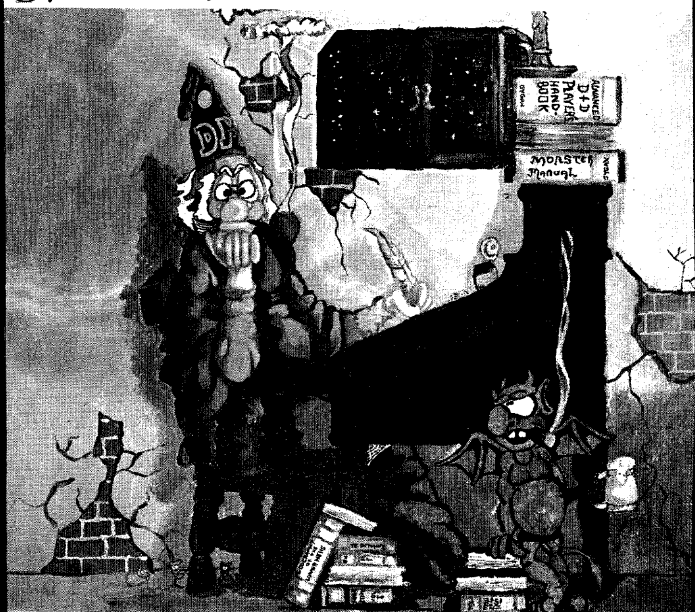
Explanation/Description: The *chromatic orb* spell enables the illusionist to create a small globe of varying hue in his or her hand and hurl it at any opponent he or she desires, providing there are no barriers between the illusionist and the target creature, and that the target creature is within 3" (the longest distance the *chromatic orb* can be hurled). It is magical, and even creatures normally struck only by +5, +4, etc. magic weapons will be affected by the *chromatic orb* if it strikes. Magic resistance withstands this spell, of course. At 1" or closer, there is a +3 chance "to hit," at over 1" to 2" there is a +2 chance to strike the target, and from over 2" to the maximum 3" range the chance "to hit" is only +1. The color of the globe determines its effect when a subject is struck. Low-level illusionists are restricted as to what color orb they can bring into existence by means of this spell, although the hues below their level are always available should the choice be made to select a color not commensurate with level of experience. Colors and effects are shown on the table below:

Minimum Level of Spell Caster	Color of Orb Generated	Hit Points of Damage	Special Powers
1st	Pearly	1-4	light ¹
2nd	Ruby	1-6	heat ²
3rd	Flame	1-8	fire ³
4th	Amber	1-10	blindness ⁴
5th	Emerald	1-12	stinking cloud ⁵
6th	Turquoise	2-16	magnetism ⁶
7th	Sapphire		paralysis ⁷
8th	Amethyst	(slow)	petrification ⁸
9th	Ashen	(paralysis)	death ⁹

Notes on special powers:

¹ — Light equal to a *light* spell will be generated and persist for 1 round/level of the caster, and if the subject

From the



Sorcerer's Scroll

fails to save versus magic it will be blinded for the duration.

² — Heat from the ruby orb will melt up to 1 cubic yard of ice, and creatures not saving versus magic will suffer a loss of 1 point of strength and 1 point of dexterity for 1 round following being struck by the orb.

³ — Fire from the orb will set aflame all combustibles within a 1' radius of the target, and unless the target saves versus magic an additional 2 points of fire damage will be suffered (except when protected from fire by magical or natural means).

⁴ — The target subject will suffer blindness for 5-8 rounds unless a successful saving throw versus magic is made (*cure blindness* or *dispel magic* negates this effect).

⁵ — A magical *stinking cloud* of 5' radius (around the target) is created when a successful hit is made, and the subject must save versus poison or else be helpless, and in any event will be helpless until leaving the area of the vapors (cf. *stinking cloud*).

⁶ — The turquoise orb inflicts electrical damage, and if the target is wearing ferrous metal it will be magnetized for 3-12 rounds unless a saving throw versus magic is successful. Magnetized metal will stick fast to other magnetized metal items, and ferrous metal items not so affected will cling until pulled free.

⁷ — Unless a saving throw versus paralysis is made, the subject creature will be paralyzed for 5-20 rounds.

⁸ — The subject creature will be turned to stone unless a saving throw versus petrification is made, and even if the save is made, the subject will be slowed for 2-8 rounds (cf. *slow spell*).

⁹ — The subject creature will die unless a successful saving throw versus death magic is made, and even if a save is made, the subject will be paralyzed for 2-5 rounds.

The material component of the spell is a gem of the appropriate hue, or else a clear crystal one (such as diamond). The gem can be as small (in value) as 50 gold pieces as long as its color is appropriate.

New spells for illusionists

Phantom Armor (Alteration/Illusion)

Level: 1
Range: *Touch*
Duration: *Special*
Area of Effect: *1 person*

Components: *V, S, M*
Casting Time: *1 round*
Saving Throw: *None*

Explanation/Description: When this spell is cast, the illusionist creates a quasi-real suit of plate mail. This semi-illusory material covers the subject and actually gives some real protection unless the opponent actively disbelieves in the armor (saves versus magic), or else a *dispel illusion* or *dispel magic* spell is cast upon it, or a *wand of negation* affects it. For each level of the spell caster, the *phantom armor* will absorb 1 point of damage delivered by a blow which would otherwise hit armor class 3. When the *phantom armor* has absorbed as many points of damage as the spell caster has levels of experience, it is dispelled and vanishes. Any remaining and all additional damage accrues to the person. Until gone, or disbelieved, the wearer is protected as if he or she were in plate mail (AC 3). *Phantom armor* also allows a bonus of +1 on saving throws versus attack forms which would be similarly modified by magic armor. The dweomer in no way affects the movement or spell-casting ability of the wearer. The spell will not function with any other form of magical protection. The material component is a small plate of mithral (10 gp value) which disappears when the spell is cast.

Read Illusionist Magic (Divination) Reversible

Level: 1
Range: 0
Duration: *2 rounds/level*
Area of Effect: *Special*

Components: *V, S, M*
Casting Time: *1 segment*
Saving Throw: *None*

Explanation/Description: This spell is the same as the 1st level magic-user spell, *read magic* (q.v.), except that it applies only to spells usable by and used by illusionists, as well as to various other inscriptions written in illusionist-type magic script by illusionists. The material component(s) for the spell (and its reverse) are also the same as for *read magic* (and *unreadable magic*).

Spook (Illusion/Phantasm)

Level: 1
Range: 0
Duration: *Special*
Area of Effect: *1 creature within 1" of the illusionist*

Components: *V, S*
Casting Time: *1 segment*
Saving Throw: *Neg.*

Explanation/Description: A *spook* spell enables the illusionist to play upon natural fears to cause the subject creature to perceive the spell caster as someone or something inimical. Without actually knowing what this is, the illusionist merely advances threateningly upon the subject, and if a successful saving throw versus magic is not made, the creature will react by rapidly turning and fleeing in as opposite a direction from the illusionist as possible. Although the spell caster does not actually pursue the fleeing creature, a phantasm from its own mind will do so. However, each round after the initial casting of the *spook* spell the creature is entitled to another saving throw, and each such saving throw is at a cumulative +1 per round, until the subject successfully saves versus magic and the spell is broken. In any event, the spell will function only against creatures with an intelligence of not less than 1.

Alter Self (Alteration/Illusion)

Level: 2
Range: 0
Duration: *3-12 rounds +2 rounds/level*
Area of Effect: *The illusionist*

Components: *V, S*
Casting Time: *2 segments*
Saving Throw: *None*

Explanation/Description: When this spell is cast the illusionist is able to alter himself or herself in a manner similar to a *change self* spell (q.v.). However, *alter self* enables the caster to effect a quasi-real change, so that size can be altered by 50% of actual. If the form selected has wings, the illusionist can actually fly, but only at one-quarter the rate of speed of a true creature of that type.

Fascinate (Illusion/Phantasm)

Level: 2
Range: *3"*
Duration: *Special*
Area of Effect: *1 creature*

Components: *V, S*
Casting Time: *2 segments*
Saving Throw: *Neg.*

Explanation/Description: By means of this spell the illusionist attempts to captivate the subject creature's attention and gain its friendship, love, and/or obedience. The spell creates an illusion around the spell caster so that he or she becomes, in the eyes of the subject, a trusted and/or desired companion. Unless a saving throw versus magic is successful, the subject will follow the illusionist wherever he or she goes, if possible without undue risk to life and safety. If the illusionist is able to converse with the *fascinated* creature, the subject will obey requests from the spell caster as long as a roll of 3d6 per request does not exceed the charisma of the illusionist. (Requests which are obviously against the better interests of the creature add +1 to the dice roll, and the more hazardous and unreasonable of these requests will add from +2 to +6 to the dice roll.) The spell is shattered whenever charisma is exceeded, and the subject will certainly be filled with rage and hate. Creatures of normal sort with animal intelligence will remain *fascinated* for only a short period of time (1-4 days), but if the illusionist has been careful to treat the subject well, attend to its needs, and feed it, there is a 2% chance per point of charisma of the illusionist that the subject will willingly choose to befriend and follow him or her. Otherwise, the creature will attack (if it was not cared for) or leave (if it was cared for) when the spell wears off. Non-intelligent creatures are not subject to a *fascinate* spell (cf. *charm person*).

Ultravision (Alteration)

Level: 2
Range: *Touch*
Duration: *6 turns +1 turn/level*
Area of Effect: *Creature touched*

Components: *V, S, M*
Casting Time: *2 segments*
Saving Throw: *None*

Explanation/Description: An *ultravision* spell makes it possible for the recipient to see light in the spectrum above violet. Normally, this power will not be useful underground where many of these light rays are screened out, but where ultraviolet light is plentiful, such as at night above ground, it is a very helpful power. Ultravision allows the viewer to see as if it were twilight, i.e. clearly to 10" distance, then hazily to about 30". (If ultraviolet light is partially screened, such as by very heavy cloud cover, then ultravision capability is reduced to half range.) The material component of this spell is a powdered essence of carrots.

Whispering Wind (Alteration/Phantasm)

Level: 2
Range: *Special*
Duration: *Special*
Area of Effect: 2' radius

Components: V, S
Casting Time: 2 segments
Saving Throw: *None*

Explanation/Description: By means of this spell the illusionist is able to either send a message or cause some desired sound effect. The *whispering wind* can be prepared so as to travel as many tens of feet underground or miles above ground as the spell caster has levels of experience. Thus, a 3rd level illusionist could send the spell wafting 30' in a dungeon or as far as three miles outdoors. The *whispering wind* will be as gentle

and unnoticed as a zephyr until it reaches the desired objective of the spell caster. It then delivers its whisper-quiet message or other sound for a duration of up to two segments. The dweomer then fades and vanishes — as it will do if the subject is beyond range, more than two hours of time have elapsed, or it is magically dispelled. The illusionist can prepare the spell to bear a message of up to 12 words, cause the spell to deliver other sounds for 12 seconds, or merely have the *whispering wind* seem to be a faint stirring of the air which has a susurrant sound. He or she can likewise cause the *whispering wind* to move as slowly as 1" per round or as quickly as 20' (or any rate in between). When the spell reaches its objective, it swirls and remains for the full two segments, regardless of its speed otherwise.

Delude (Alteration)

Level: 3
Range: 0
Duration: 1 turn/level
Area of Effect: *The illusionist*

Components: V, S
Casting Time: 3 segments
Saving Throw: *Neg.*

Explanation/Description: By means of a *delude* spell the illusionist is able to substitute the aura of his or her own alignment for that of any other creature within a 3" radius, although the creature must be of higher than animal intelligence for the aura exchange to work. Any attempt to *know alignment* will discover only the aura (alignment) for which the illusionist has opted to exchange. A *detect good* or *detect evil* will detect this only of the substituted creature's aura. If *delude* is used in conjunction with a change *self* or alter *self* spell, the actual class of the illusionist will be totally hidden, and he or she will absolutely appear to be whatever class he or she has opted to appear as, for a saving throw (versus magic) applies only to the aura transfer.

Phantom Steed (Phantasm/Conjuration)

Level: 3
Range: *Touch*
Duration: 6 turns/level
Area of Effect: *Special*

Components: V, S, M
Casting Time: 1 turn
Saving Throw: *None*

Explanation/Description: When this spell is cast the illusionist creates a quasi-real, horse-like creature. This creature can be ridden only by the illusionist who created it, or by any person for whom the illusionist creates such a mount specifically. All *phantom steeds* have black heads and bodies with gray manes and tails, and smoke-colored, insubstantial hooves which make no sound. Their eyes are milky-colored. They do not fight, but all normal animals shun them, so only monstrous ones will attack. If more than 12 points of damage accrue to such a mount, the dweomer is dispelled and the *phantom steed* disappears. A *phantom steed* moves at the rate of 4"/level of the spell caster. It has what seems to be a saddle and a bit and bridle, but it can not carry saddlebags and the like — only its rider and what he or she carries. These mounts gain certain powers according to the level of the illusionist who created them:

8th level: Ability to pass over sandy, muddy, or even swampy ground without difficulty.

10th level: Ability to pass over water as if it were firm, dry ground.

12th level: Ability to travel in the air as if it were firm land instead, so chasms and the like can be crossed without benefit of a bridge. Note, however, that the mount can not casually take off and fly.

14th level: Ability to perform as if it were a pegasus.

Phantom Wind (Alteration/Phantasm)

Level: 3
Range: 1"/level
Duration: 1 round/level
Area of Effect: 1" broad path

Components: V, S
Casting Time: 3 segments
Saving Throw: *None*

Explanation/Description: When this spell is employed, the illusionist creates a wind which can not only not be seen, but neither can it be felt. This movement of air does, however, serve to blow light objects before it, flutter curtains or drapes, flap loose clothing (such as capes, cloaks, and mantles), fan fires, and move clouds of gaseous materials (such as a *wall of fog*, a *fog cloud*, a *cloudkill* cloud, etc.). The wind created moves in the direction in which the illusionist points, its effects being felt in a progressively longer path as the spell continues, at a movement rate of 1"/round, with the effects lasting the entire course of the path. Thus, the spell could, for example, be employed to move several sailed vessels, but the first affected by the wind would also be the one to move the furthest.

Wraithform (Alteration)

Level: 3
Range: 0
Duration: 2 rounds/level
Area of Effect: *The illusionist*

Components: S, M
Casting Time: 1 segment
Saving Throw: *None*

Explanation/Description: When this spell is cast, the illusionist becomes insubstantial and can be hit only by magic weapons of +1 or better, or by creatures otherwise able to affect those struck only by +1 or better magic weapons. Undead of all sorts will ignore an individual in *wraithform*, believing him or her to be a wraith or spectre. The illusionist will be able to pass through small holes or narrow openings, even mere cracks, with all he or she wears and holds in his or her hands, as long as the spell persists. No form of attack is possible when in *wraithform*, except versus creatures which exist on the Ethereal Plane, where all attacks, both ways, are normal. *Dispel illusion* is the only way to force an illusionist in *wraithform* back to normal form. The spell caster can return to normal form at will. The material components for this spell are a bit of gauze and a wisp of smoke.

Dispel Magic (Abjuration)

Level: 4
Range: 9"
Duration: *Permanent*
Area of Effect: 3" cube

Components: V, S
Casting Time: 4 segments
Saving Throw: *None*

Explanation/Description: Except as noted above, this spell is the same as the third level cleric spell, *dispel magic* (q.v.). Note that the illusionist casts the spell as if he or she were two levels below actual, i.e. a 9th level illusionist casts a *dispel magic* as if he or she were 7th level.

Rainbow Pattern (Alteration/Phantasm)

Level: 4 Components: S, M
Range: 1" Casting Time: 4 segments
Duration: Special Saving Throw: Neg.
Area of Effect: 3" x 3" square area

Explanation/Description: By means of this spell the illusionist creates a pastel, glowing, rainbow-hued band of interplaying patterns. The effect is the same as a *hypnotic pattern* (q.v.). However, once the *rainbow pattern* is cast, the illusionist need only gesture in the direction he or she desires, and the pattern of colors will move slowly off in that direction. It will persist without further attention from the spell caster for 1-3 rounds, and all creatures (up to 24 levels or hit dice) subject to the dweomer will follow the moving rainbow of light. The *rainbow pattern* will move away at a rate of 3" per round. The material components for the spell are a crystal or prism and a piece of phosphor.

Solid Fog (Alteration)

Level: 4 Components: V, S, M
Range: 3" Casting Time: 4 segments
Duration: 2-8 rounds + 1 Saving Throw: None
 round/level
Area of Effect: 2 cubic" per level

Explanation/Description: When this spell is cast the illusionist creates an area of fog similar to the *wall of fog* spell (q.v.). However, while these rolling, billowing vapors conform to a *wall of fog* in most respects, only a very strong wind can move them, and any creature attempting to move through the *solid fog* will progress at a rate of but 1' per 1" of normal movement rate per round. A *gust of wind* spell will not affect a *solid fog*. A *dispel magic* will affect it normally. A *fireball*, *flame strike*, or a *wall of fire* will burn it away in a single round. The material components for the spell are a pinch of dried and powdered peas combined with powdered animal hoof.

Vacancy (Alteration/Phantasm)

Level: 4 Components: V, S, M
Range: 1"/level Casting Time: 4 segments
Duration: 1 turn/level Saving Throw: None
Area of Effect: 1" radius/level

Explanation/Description: When a *vacancy* spell is cast, the illusionist causes an area to appear to be vacant, neglected, unused. Those who behold the area will see dust on the floor, cobwebs, dirt, or any other condition which would be typical of a long-abandoned place. If they pass through the area of spell effect, they will seemingly leave tracks, tear away cobwebs, and so on. Unless they actually contact some object cloaked by the spell, the place will seem empty of what it actually contains. Merely brushing some invisible object will not cause the *vacancy* spell to be disturbed, and only forceful contact will allow any chance to note that all is not as it seems. The spell is a very powerful combination of advanced invisibility/illusion, but it can cloak only non-living things. Living things will not be invisible, but their presence does not otherwise disturb the spell. If forceful contact with a cloaked object occurs, those creatures subject to the dweomer will be able to penetrate the spell only if they discover several items which they can not "see"; each is then entitled to a saving throw versus magic. Failure indicates a belief that the objects only are invisible. A *dispel illusion* or *dispel magic* will remove the dweomer, so that the actual area can be viewed as it is in reality. The illusionist must have a square of finest black silk to effect this spell. This material component must be of not less than 100 g.p. value.

Advanced Illusion (Illusion/Phantasm)

Level: 5 Components: V, S, M
Range: 6" + 1"/level Casting Time: 5 segments
Duration: 1 round/level Saving Throw: Special
Area of Effect: 4 square" + 1 square"/level

Explanation/Description: This spell is essentially a *spectral forces* spell which operates through a program (similar to a *programmed illusion* spell) determined by the caster. It is thus unnecessary for the illusionist to concentrate on the spell for longer than 5 segments after casting it, as the program has then been started and will continue. The illusion has visual, full aural, olfactory, and thermal components. If any viewer actively attempts to disbelieve the dweomer, he, she, or it gains a saving throw versus magic. If any viewer successfully disbelieves, and communicates this fact to other viewers able to comprehend the communication, each such viewer gains a saving throw versus magic with a +4 bonus. The material components are a bit of fleece and several grains of sand.

Dream (Illusion/Phantasm/Alteration)

Level: 5 Components: Special
Range: Special Casting Time: 1 day
Duration: Special Saving Throw: Neg.
Area of Effect: Special

Explanation/Description: A *dream* spell is a form of *limited wish*, but it has far more limited scope. The illusionist must actually find a comfortable place to rest, lie prone, compose his or her thoughts so as to concentrate upon the desired result, and then go to sleep. If he or she has an undisturbed sleep of not less than 8 hours duration, the *dream* magic will be effectuated in from 1 to 12 hours thereafter. Typical things which can be brought about by a *dream* are:

- recovery of an individual's lost hit points
- restoration of a body member such as a hand or foot
- success in locating some object not heavily guarded by magic wards and protections
- discovery of a means of ingress or egress
- location of a safe path through a wilderness
- approximate strength of enemy/opponent forces
- improvement of chances for gaining a rich treasure

It must be noted that a *dream* is not an ultra-powerful spell, and the results of its casting must be strictly limited. The guide given above denotes the maximum capability of the casting of a *dream* spell. Results will never exceed these parameters on a permanent basis. If, for example, a dead companion, slain in a recent battle, were dreamed alive, he or she would remain living for but 1 turn per level of experience of the illusionist casting the spell. Thereafter, the dweomer would disappear, the companion would return to his or her previous state, and a more permanent form of magic would be needed to allow the lost individual to actually live fully again.

A *dream* cannot be affected by an *extension* or *permanency* spell. The illusionist can use this spell but once per week. If it is cast twice within the same week, the spell will absolutely fail the second time and the illusionist will age from 1-10 years.

Magic Mirror (Enchantment-Divination)

Level: 5 Components: V, S, M
Range: Touch Casting Time: 1 hour
Duration: 1 round/level Saving Throw: None
Area of Effect: Special

Explanation/Description: This spell is exactly the same as the fourth level magic-user spell of the same name. It uses the same material components, although if the illusionist casts a *vision* spell in place of the normal material components, the mirror will scry properly, although the *vision* spell will not function normally. (Editor's note: A full description of this spell will be presented next issue, in the first of a two-part series on new magic-user spells.)

Tempus Fugit (Illusion/Phantasm) Reversible

Level: 5
Range: *Personal*
Duration: 5 turns/level
Area of Effect: 1" radius

Components: V, S
Casting Time: 5 segments
Saving Throw: *None*

Explanation/Description: This powerful illusion affects the minds and bodies of all those within the area of the caster. The spell causes those affected to perceive the passage of time in a much faster manner. Thus, every turn (10 minutes) spent under the *tempus fugit* spell seems like a full hour to those within its dweomer. Because of this, all functions of affected individuals are speeded up accordingly. They must eat, sleep, and so forth according to an accelerated rate. One hour is as six to them, four hours a full day. This acceleration of time allows rest, renewal of spells, and recovery of hit points lost. If desired, the spell caster can reverse the spell so that time is slowed for the individuals. Thus, an hour will seem as only a turn, a day merely four hours. Reversal requires no special preparation. In either case, the illusionist is also affected by the spell. Under the reverse, the effects will always last at least one turn after the caster desires its dispelling, because his or her reactions are so greatly slowed.

Death Fog (Alteration-Evocation)

Level: 6
Range: 3"
Duration: 1-4 rounds +1 round/level
Area of Effect: 2 cubic"/level

Components: V, S, M
Casting Time: 6 segments
Saving Throw: *None*

Explanation/Description: The casting of a *death fog* creates an area of *solid fog* (q.v.) which has the additional property of being highly acidic. The vapors are deadly to living things, so that vegetation exposed to them will die — grass and similar small plants in 2 rounds, bushes and shrubs in 4, small trees in 8, and large trees in 16 rounds. Animal life not immune to acid will suffer damage according to the length of time it is exposed to the vapors of a *death fog*:

- 1st round: 1 point
- 2nd round: 2 points
- 3rd round: 4 points
- 4th & succeeding rounds: 8 points

The characteristics of a *death fog* are otherwise the same as a *solid fog*. The material components are a pinch of dried and powdered peas, powdered animal hoof, and strong acid of any sort (including highly distilled vinegar or acid crystals).

Mirage Arcane (Illusion/Phantasm - Alteration)

Level: 6
Range: 1"/level
Duration: *Special*
Area of Effect: 1"/level radius

Components: V, S, M (optional)
Casting Time: 3 or 6 segments
Saving Throw: *None*

Explanation/Description: The dweomer of this spell is similar to that of the *vacancy* spell, only it is more powerful and elaborate. *Mirage arcane* is also similar to the *mirage* cantrip (issue #61). The spell enables the caster to make an area appear to be something other than it is. The illusionist is able to make it appear as whatever he or she envisions. The spell will remain as long as the caster maintains a faint concentration upon it, and even after this is no longer held the spell will persist for a total of 6 turns plus 1 additional turn for each experience level of the caster. (Note: Faint concentration can be maintained during normal conversation but not while spell casting, in melee, or if harmed by an attack.) In all cases the *mirage arcane* must be of some place the illusionist has actually seen personally. If he or she actually has a small bit of anything connected with the place envisioned to create the spell, then it takes on a form of

Next issue:

New M-H spells

Mislead (Illusion/Phantasm)

Level: 6
Range: 1"
Duration: 1 round/level
Area of Effect: *Special*

Components: S
Casting Time: 1 segment
Saving Throw: *None*

Explanation/Description: When a *mislead* spell is cast by the illusionist, he or she actually creates a phantasmal double at the same time he or she is cloaked by *improved invisibility* magic. The illusionist is then free to go elsewhere while his or her phantasm seemingly moves away. The spell allows the phantasm of the illusionist to speak and gesture as if it were real, and there are full olfactory and touch components as well. A *detect illusion*, *true seeing*, or *true sight* spell, or a *gem of seeing* will reveal the illusion for what it is, and a *detect invisibility*, *true sight*, or *true seeing* spell, or a *gem of seeing* or *robe of eyes* will detect the invisible illusionist (cf. *shadow door*).

Phantasmagoria (Illusion/Phantasm)

Level: 6
Range: 6"
Duration: 1 round/level
Area of Effect: 4 square" +1 square"/level

Components: V, S
Casting Time: 6 segments
Saving Throw: *Neg.*

Explanation/Description: By means of this spell the illusionist prepares a special form of *spectral forces* spell which is triggered by some special action. The *phantasmagoria* typically includes a full visual, audial, olfactory, and touch illusion which involves falling, sliding, or moving rapidly. The effect can be aimed at making the subjects believe they are so doing or that something else is doing so. For example, the *phantasmagoria* may be triggered when falling into a pit, reaching the center of an area, opening a door, or performing some like action. The subject(s) will then believe that the fall continues for scores of feet; that a pit has opened and that they are helplessly sliding down into an unknown area; that a wall of water is rushing down from the area beyond the just-opened door, or whatever. Note that unlike the *programmed illusion* spell, *phantasmagoria* must always involve the illusion of something falling or rushing, or a dwindling prospective.

reality. In its basic form, where casting time is but 3 segments, forceful contact and tactile discovery are necessary to have any hope of discovering the magic, short of a detection device or spell. In its more complex form, where a material component is used, and 6 segments of casting time are expended, detection is possible only by some magical means, whether device, item, or spell. Either form of *mirage arcane* is subject to *dispel illusion* or *dispel magic*. As with all powerful illusions, the mind of the beholder will cause appropriate effects upon the viewer's body. Conversely, belief cannot usually affect the laws of nature and magic. However, under the influence of this spell, the viewer could possibly walk across a bed of hot coals thinking it was a shallow stream of water which was cooling his feet, dine upon imaginary food and actually be nutritionally satisfied, or rest comfortably upon a bed of sharp stones, thinking it to be a featherbed. Gravity, for instance, is not affected by the dweomer, so that an envisioned bridge spanning a deep chasm will not support the believer. Those who may be there to witness the event will see it as a sudden disappearance of the individual. They will in no way connect it with an illusion unless they are otherwise aware of some magic at work.

Shadow Walk (Illusion-Enchantment)

Level: 7 Components: V, S
Range: *Touch* Casting Time: *1 segment*
Duration: *6 turns/level* Saving Throw: *None*
Area of Effect: *Special*

Explanation/Description: In order to effectuate a *shadow walk* spell, the illusionist must be in an area of heavy shadows. The caster and any creatures he or she touches will then be transported to the edge of the Prime Material Plane where it borders the plane of Shadow. In this region the illusionist can move at a relative rate of up to 7 leagues per turn, moving normally on the borders of the Shadow Plane but aware of his or her position relative to the Prime Material Plane. Thus, rapid travel can be accomplished by stepping from the Shadow Plane to the Prime Material Plane, with the destination controlled by the illusionist. The shadow walk spell can also be used to travel to other planes which border on the Shadow Plane, but this requires a rather perilous transit of the Shadow Plane to arrive at a border with another plane of reality. Any creatures touched by the illusionist when *shadow walk* is cast will also make the transition to the borders of the Shadow Plane. They may opt to follow the illusionist, wander off into Shadowland, or stumble back onto the Prime Material Plane (50% chance for either result if they are lost or abandoned by the illusionist).

Weird (Evocation — Illusion/Phantasm)

Level: 7 Components: V, S
Range: *3"* Casting Time: *7 segments*
Duration: *Special* Saving Throw: *Special*
Area of Effect: *2" radius*

Explanation/Description: When this spell is cast the illusionist must be able to converse with the subject or subjects to bring the dweomer into being. During the casting, the illusionist must call out to the subject or subjects, informing one or all that their final fate, indeed their doom, now is upon them. The force of the magic is such that even if the subject or subjects make their saving throw, fear will paralyze them for a full 7 segments, and they will lose from 1-4 strength points from this fear, although the lost strength will return in 7 rounds. Failure to save versus magic will cause the subject or subjects to face their nemesis, the opponent(s) most feared and inimical to them. Actual combat must then take place, for no magical means of escape will be possible. The foe fought is real for all intents and purposes. If the subject or subjects lose, then death occurs. If the *weird* caused by the dweomer is slain, then the subject or subjects emerge with no damage, no loss of items seemingly used in the combat, and no loss of spells likewise seemingly expended. Although each round of combat seems normal, it takes but 1 segment of real time. During the course of the spell, the illusionist must concentrate fully upon maintaining it.

General notes on spells

To utilize these spells—and they *are* official—simply adjust the type of die used to determine random spells. This can apply to initially known spells, those otherwise available, or those found in scrolls or books.

As a final note, I would have liked to have been able to add still more illusionist spells, but to devise a dozen for each of the first three levels, another dozen for each of the next three, and four for the 7th is just too demanding on time and energy! There might be more included in the book, or there might be only what you have read here. It all depends on what transpires over the next few months. Meanwhile, I do hope you will have fun with this offering. (*Editor's note: See the following page for a last-minute addition concerning starting spells for illusionists.*)

WEAPON SPECIALIZATION

In the course of a recent visit from Len Lakofka, wherein we were principally discussing cleric and druid spells, the subject of Len's unofficial "archer" sub-class came up. I concurred with Len's position that a Bowman, shaft readied, target at "point blank" range, was formidable. I agreed that the game as it now stands does not reflect such threat. We then discussed how to mesh the concept with the AD&D™ game system, and *weapon specialization* arose as the answer. We discussed use of any form of bow by a fighter or ranger. Certain conclusions were arrived at. However, after reflecting on the matter for some time, it became obvious to me that we did not go far enough in one case, and we went too far in another! Fighters have too long been the last-choice class, the group who posed the least threat. This does not apply to paladins, rangers, or the new barbarian sub-class either; these all have abilities and powers far beyond the mundane world of a fighter. Therefore, *weapon specialization* applies only to fighters, excluding all sub-classes.

Fighters have the option to select one — and only one — weapon to become associated with ever afterwards. This option is known as *weapon specialization*. To become specially proficient with one weapon, the character must elect to do so immediately. That is, as the fighter is being created, the player must state that the character has been specially trained in the use of a single weapon. Furthermore, the weapon with which the character is to be specially proficient must likewise be decided upon at the onset of character creation.

Weapon specialization requires that the fighter give up the use of initial proficiency in one or two other weapons. The fighter class is normally allowed initial proficiency in 4 weapons. If the player/character opts to use *weapon specialization*, then this reduces the initial number of weapons in which the fighter can have proficiency, because he or she spent much additional time specializing in a particular weapon.

Bows other than crossbows require triple weapon proficiency, so that the character can have such a bow as a *weapon specialization* and but one other weapon of proficiency.

All other weapons require double weapon proficiency, so that the specialized weapon and two proficient weapons can be possessed by the fighter.

In either case, remember that the character must choose which weapon he or she will specialize in prior to commencing active play. Weapons are selected according to the tables, and the campaign availability as dictated by the DM.

Effects of weapon specialization

Weapon specialization gains the following advantages:

Bows: Archers with composite, long, or short bows are entitled to a "point blank" range category. This range is from 6' to 30'. At this range, any arrow loosed will gain a +2 "to hit" probability and inflict double damage, including the +2 factor. These bonuses are in addition to any others for dexterity, strength, or magic. Furthermore, if the Bowman has his arrow nocked, shaft drawn, and target sighted, he or she is entitled to loose that arrow prior to any initiative check. It is thus possible for such an archer to get off two or even three arrows prior to receiving any return attack.

At *short range* the specialist is allowed a +1 bonus both "to hit" and on damage. This bonus is likewise in addition to any others which might apply.

The *fire rate* of the specialist in archery increases with experience, just as the number of attacks per melee round increases. Thus, at 7th level the specialist gains not only additional melee attack power but also an additional arrow. The rate of fire for a specialist of 1st-6th level is 2 per round; from 7th-12th level the rate is increased to 3, and at 13th level and higher a specialist can get off as many as 4 shots per round.

Crossbows: All forms of crossbows have a "point blank" range of from 6' to 60'. Otherwise, they receive the same bonuses as other bows, including double damage at point blank range. The same is true of bonuses at short range, being +1 "to hit" and on damage. Also, at medium range crossbows gain a +1

"to hit" bonus, but no damage bonus, when employed by a specialist. Naturally, the *fire rate* of a crossbow is not nearly as great as that of other sorts of bows, but the specialist is able to increase it by half steps: From 1st-6th level the rate of fire is 1/2 per round for a heavy crossbow, 1 per round for a light crossbow; from 7th-12th level, the rates are 1 per round (heavy) and 1½ per round (light); and at 13th level and higher they increase to 1½ (heavy) and 2 (light).

All other weapons: Specialization in any other weapon, including such missile weapons as slings, gain the specialist the following bonuses and advantages:

— Use of the weapon is at +1 "to hit" bonus and at +2 damage bonus.

— Number of attacks per melee round is one-half attack greater than shown on the table, so that at 1st-6th level, the fighter using his or her specialization weapon gets three attacks every two rounds (3/2); at 7th-12th level it goes to two attacks per round (2/1), and at 13th level and higher it goes to five attacks every two rounds (5/2). In the case of weapons which already have a greater rate of fire than this, simply add 1 to that rate for each category, initially and successively. (In dart specialization, the rate

of fire would be 4, then 5, then 6 per round at 13th level or higher, for instance.)

As usual, there is no restriction regarding the use of magical weapons with *weapon specialization*. Strict categorization is most necessary, however; the specialist must be a long-swordsman, not just a swordsman.

DUELING IN THE DARK

This has nothing to do with weapon specialization, but it is also an important point. Nowhere in the game system are the effects of darkness on combat noted. Here are the facts:

— If the opponent cannot be seen, then attacks are at the standard penalty for invisible opponents, -4.

— If the opponent is vaguely discernible, let us assume as a faint blur or a darker shape against the background, then attacks are at a penalty of -2.

— *Faerie fire* is effective only when outlining opponents fought in poor light conditions, conditions typical of an underground setting with illumination only from torches, lanterns, and magic weapons. In daylight, or in an area lighted by a spell such as *light*, the outlining effect of the spell is lost, and bonuses "to hit" do not apply.

CRITICISM AND COMMENTARY

From time to time I have used this column to pass along information and various forms of commentary. "Last minute" items are usually added here (because I am ahead by several months sometimes). I hope to be able to maintain such a forum as a regular feature of the column.

Evidently some months ago some gamer wrote a critical piece for a competing publication. The individual apparently had a number of unpleasant things to say about the DEITIES & DEMIGODS™ Cyclopedia. I picked up on the tail end of it by reading a letter of agreement over the name of a disgruntled ex-TSR game designer. I preface my further remarks by this following fact: This same individual was responsible for the dungeon random encounter tables in the FIEND FOLIO™ Tome which includes the catoblepas as a Level X monster. I need not detail some of the other errors which somehow slipped through under this same individual's expert editing.

This capable and knowledgeable individual suggests that data on the deities is insufficient for usefulness in an AD&D™ campaign. That religion, being so much a part of our real history, must likewise play a part in your campaign, J. R. R. Tolkien did not agree, for he wrote many pages without mention of religion. Most of the heroic fantasy and swords & sorcery books written do not feature any particular religious zeal on the part of their protagonists. Consider Conan, Fafhrd and Grey Mouser, Harold Shea, and the list goes on and on. I do not agree that it needs be a significant part of the campaign. As AD&D™ games depend on participant input for their character, the detailing of deities and those who serve them is strictly a part of the *role playing* aspect of the game. Must all evil characters sound sinister? Does an elf have to be flighty? Need a ranger be lugubrious? Actually, the game system tells you what is necessary for a campaign, but how the campaign is role-played is strictly up to the DM and players.

The learned critics' viewpoints notwithstanding, the DEITIES & DEMIGODS book is an excellent fact compendium from which the DM can build a pantheon — drawn from the material presented or merely based on the ideas presented therein. Development of ideologies, rites, dogma, and so forth is purely a matter for the DM — with active participation of players, naturally. It is nothing which we desire to force upon players, nor will we. How a game is role-played is a matter of choice.

I instructed the authors of the work on the detail that should be presented to DMs in the Cyclopedia. I occasionally make use of it, principally when the players are in another (alternate) world. As it is, I can then flesh it out by adding my own conceptions. It fits *my* campaign and the temper of my players. The various deities used in the Greyhawk campaign will soon ap-

pear in the pages of this magazine. They are a bit more detailed because they are *part* of an actual campaign, not merely raw data upon which to build a campaign. If, as a DM, you want someone else to do all of your creative thinking for you, by all means shun the DEITIES & DEMIGODS book. Creative folk who have a desire to employ some imagination in their gaming are directed to that useful work.

The goings-on around TSR have been something to see of late. The operation in Lake Geneva is spread out over some six locations. We hope to have the main building, a place of about 100,000 square feet of space, in full operation soon. Then the majority of our personnel will be under one roof. We are being very careful with planning and control, so you all will benefit soon by the frequent and regular release of new games, playing aids, and so forth. Also during this recent time period, we have acquired AMAZING™ Magazine, a craft company, and the assets of SPI. Those of you who enjoy military simulations and the like can expect to see four re-issued or new SPI games every month starting this fall. Look for both S&T™ and ARES™ Magazines back in print from Dragon Publishing soon, too! We have also been at work setting up an Entertainment Media Division to handle the movie now being written, and other like projects now in various stages of planning and discussion.

ACQUISITION OF MAGIC-USER SPELLS, ILLUSIONISTS

Illusionists begin with a limited book of spells, just as do regular magic-users. The spells available are divided into three groups; one from each group will be known by the beginning illusionist. The illusionist always has *read illusionist magic*. The spell groupings are:

Offensive	Defensive	Miscellaneous
1. <i>Color spray</i>	<i>Audible glamer</i>	<i>Change self</i>
2. <i>Hypnotism</i>	<i>Darkness</i>	<i>Dancing lights</i>
3. <i>Light</i>	<i>Gaze reflection</i>	<i>Detect illusion</i>
4. <i>Phantasmal force</i>	<i>Wall of fog</i>	<i>Detect invisibility</i>
5. <i>Chromatic orb</i>	<i>Phantom armor</i>	(choose)
6. <i>Spook</i>	(choose)	(choose)*

* — The DM has three options which can be used here:

- 1) allow an additional (5th) miscellaneous spell, or
- 2) allow reselection of an offensive spell, this time by the player's choice rather than by a die roll, or
- 3) simply assume that the roll means nothing more than choice of a miscellaneous spell, just as a 5 does.

Spells from this work were added to the list of initial spells because of the limited number of illusionist spells originally given in the Players Handbook. You will note that this has not been done for magic-users of the original sort, as that class already has sufficient numbers of spells to select from.



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Is it *really* real?

Be careful with *Phantasmal* Force:
Illusions can kill if used with skill,
but 'fake' healing is only a feeling!

by
Tom
Armstrong

Sealtest watched and listened as Ros, his apprentice, studied. The younger man was poring over his spell book. He had just recently mastered the ability to cast spells of the third level of difficulty, and was trying to decide which one to memorize. "There's Lightning Bolt and there's Fireball," he mumbled. "Both powerful spells. But what if the monster is immune to fire or if there is not enough room to safely strike with the lightning?" He thought for a bit longer, and suddenly his eyes brightened. "I know!" he fairly yelled. "*Phantasmal force!*"

Sealtest smiled indulgently, sighed, but did not discourage the young man. The mission they faced was not overly difficult, and, the teacher thought, I should be able to bail out this youngster when he miscasts the spell. . . .

The *Phantasmal Force* spell, as described on page 75 of the AD&D™ Players Handbook, has been an endless source of arguments and discussions in my group. The spell description is not very comprehensive, and any player in a difficult situation looking for a loophole can easily find one in this spell unless the DM is extremely careful.

For instance: David Wainwright, in his letter in issue #46 of DRAGON™ Magazine, says, "If belief [in an illusion or phantasm] can cause wounds, then belief should be able to cure as well." The principal argument against that statement is that the damage taken as a result of belief in an illusory pit, for example, and consequently in the ensuing fall, is not *actual* damage, but "mental" or "shock" damage: that is, damage induced by the believer's mind because the mind "knew" that the "fall" would cause harm to the body. The mind conceived the concept of "pit," knew that such a fall would cause damage, and told the body

that it was hurt. Since there was no evidence to the contrary, such as another character telling the unfortunate one that there was no pit, the believer was hurt.

The human body operates at the direction of the brain, which receives input from the senses. Sight, sound, smell, taste, and touch are all used by the brain to determine what environment the body is presently in. If the senses tell the brain that the body is in danger, whether or not the body is actually in danger, the body produces adrenalin, the heart beats more quickly, the muscles tense somewhat, and reflexes are quickened. All of these reactions are involuntary; the character has no control of them.

Belief in illusions has to do with the concept of *psychic shock*, first documented in 1919. Virgil H. Moon, in his book, *Shock, Its Dynamics, Occurrences and Management*, defines psychic shock as "... the resulting of the symptoms [of shock] without external or physical trauma."

This is precisely the situation when a character falls into an illusory pit. Blood vessels constrict (a result of the adrenalin surge), blood pressure rises, and the mental shock — psychic shock — of striking the bottom of the pit is relayed to the rest of the body. Since the body is keyed up to expect damage, it is receptive to any external stimuli. An outside observer who disbelieved the existence of the same pit would see the believer flail his arms about, possibly scream, and fall to the ground. The simple shock of striking the floor would be transmitted to the body as a fall into the pit — and (thinks the brain) since the body did fall into the pit, it must have taken damage.

A modern example of the same situation is illustrated by a story from the local

newspaper back in 1979. A woman was driving her car down a residential street, going about 15 mph. An oncoming vehicle struck her car head-on while going about 20 mph — and the woman died. The county coroner determined that the woman's body had taken no external damage, and there were no internal physical injuries. The stated cause of death was heart failure due to shock.

If such damage is possible, then the question of "creating" an illusory cleric to heal the *actual* damage a party has taken becomes ridiculous! The illusory "cleric" would, if conjured, dutifully pray (silently, since there is no audible output from the *Phantasmal Force* spell) and would make what appear to be clerical somatic gestures, but there would be absolutely no actual healing done.

To reinforce this point, it must be remembered that a cleric derives his powers from his deity. If an illusory cleric is created, it may be seen, but it has no actual physical existence on the Prime Material Plane (or on any other) and therefore is not a real person. It cannot have studied under a priest, and cannot have been accepted and sanctioned by any deity. If the illusory cleric is not known to a deity, it cannot receive or cast any spells. Assuming the illusory cleric was created with the foreknowledge of all of the characters involved in the healing attempt, party members can choose to "believe" the illusion that the cleric is real, if they are capable of that sort of double-think, but the support of a deity is lacking, and for that reason alone the "cleric" must fail.

Also applicable in this instance is the fact that *Cure Light Wounds*, *Cure Serious Wounds*, *Cure Critical Wounds*, and *Heal* spells will only heal *physical* damage to a body. A character might

believe he had been healed (by an illusion), but since no actual healing had been done, he could very well bleed to death while believing himself to be healthy. The body, in and of itself, cannot know that it is healed. Skin and muscles do not perceive that a spell has been cast, since magic was not actually carried out. Wounds do not heal, bones do not mend just because the mind thinks they are doing that.

This prohibition on illusory healing does not apply, of course, if the damage

being healed was caused by an illusion. If the damage was "psychic shock" damage, it could be healed by an illusory cleric — provided the character believes both illusions — but any real damage the character might also be suffering at the time can only be *really* healed through rest or *real* magic.

The Dungeon Master must keep separate records of how many hit points a character has lost to illusory damage and how many to real damage. Then, if an illusion-caster can plausibly cause an

illusory cleric to come upon the party, he could actually offset psychic shock damage the party members may have taken — but not any damage done by *real* claws, arrows, sword thrusts, or whatever. Again, to be healed of illusory damage, characters must believe the existence of the illusory cleric. It is suggested that the DM roll all saving throws vis-a-vis illusions. Otherwise there can be a problem with players and characters believing only the illusions they want to believe. Having the DM secretly

Familiarity factor prevents illusionists

A party of intrepid adventurers moves silently along the dungeon corridor. They turn a corner and see before them a door. It is a testimony to the age of the dungeon, this door made of worm-eaten oak and rusty iron. The thieves listen, and the magic-user and illusionist make ready with their spells. A brawny fighter kicks in the door on the first try, and the party enters a room. It is empty — but suddenly, through secret portals, orcs enter and surround the party. The fighters flail away at the enemies to the left and the magic-user casts a Sleep spell toward the enemies to the right. A few of them fall in mid-step, but the surviving orcs push on. The illusionist then casts *Phantasmal Force* in the guise of a fireball and fells all the orcs in the vicinity. The members of the orc band that are still alive on the opposite side of the chamber (where the fighters are) flee in fear of the obvious power of the second magic-user.

Hold it.

Who did what to whom?

For many AD&D players, scenes like this are not rare when it comes to running a character in the illusionist class: an illusionist can be quite powerful in the right circumstances. At the other extreme, an illusionist sometimes seems to be the most "useless" character since the monk. The problem with the monk and illusionist, or any other "useless" character, arises from the fact that many DM's are uncomfortable with the classes and don't have a firm idea of how to give them their due. In the case of the illusionist, how does one deal with the illusionist mimicking the magic-user? This is a problem the authors have had repeatedly.

The problem is twofold. How does the DM give enough credit to the illusionist without stealing thunder from the magic-user, and still not do anything out of the ordinary to tip off players that the party they have just encountered might contain an illusionist?

Our introduction to the illusionist came through our first DM. We were no-

vice players, and whatever he said was law. As our characters rose in levels, the methods the DM used for secreting treasure became more sophisticated, and eventually we came upon our first illusionist trap -*cum*- treasure trove.

The DM's way of determining our characters' belief or disbelief of the illusion was to roll a number of d6's against our wisdom. The number of d6's depended on several conditions, and the calculation took a fair amount of time. This immediately told everyone (the players) that there was an illusion at work here somewhere, when only dumb luck would have actually informed our characters of that fact. This proved unsatisfying. Now, with our added experience in playing and DMing gained in the meantime, a neater solution seems to be at hand.

Reflecting on those early methods of handling illusionists brought us back to these obvious basic points:

(1) Magic is magic, whether it is druidical, illusionist, clerical, or magic-user magic. Defense for the player is vested in the saving throw, which allows for the innate ability of a character or item to defend itself or otherwise escape harm.

(2) Using the saving throw against spells for some illusions is fine, but then an illusory fireball based on a *Phantasmal Force* is as good as a real fireball. That, naturally, will not do.

(3) A reasonable evaluation of how well the illusionist can form the illusion has to be made. Remember, the illusion is a projection of the caster's imagination, based on his experiences. Consequently, an illusionist — regardless of level — who has never seen a fireball won't do a very good job of reproducing the image of one. And since practice and study is mandatory for any magic-user, several witnessings of a real fireball might be necessary before the illusionist gets it right.

Next must be considered the relationships between the various illusion spells:

(1) The best illusion spell is *Spectral*

Force, because it encompasses visual, audial, and textural (thermal and aromatic) sensations. The saving throw against this would be vs. spells, with no modifier.

(2) The next best is *Improved Phantasmal Force*; the saving throw against this spell is made at +1 to the die roll.

(3) The *Phantasmal Force* spell allows a save at +2.

This helps put the spells in qualitative order. On top of this:

a) Add +4 to the saving throw if the illusionist has never seen whatever spell, creature, or object he hopes to imitate.

2) Add +3 if he has seen it once.

3) Add +2 if he has seen it twice.

4) Add +1 if he has seen it three times.

5) After three times of observation, no modifier is needed.

Now, take the opening scene and advance the magic-user and illusionist a few levels. In this case another party, bent on doing this innocent band of adventurers serious harm, has divided its force to attack from two sides. The magic-user unleashes a many-hit-die *Fireball* on one group while the illusionist does "the same" to the others, using a *Spectral Force* spell. Our heroes are victorious. Since all the spoils belong to the victor, the booty is collected from the smoldering remains. For the DM, now begins one of the great all-time tedious jobs of rolling saving throws for items — but only for the victims of the magic-user's spell. The illusionist, having studied the *Fireball* spell of the magic-user and waited for the time that he could use *Spectral Force* to "duplicate" it, has done substantial damage to the enemy and maximized the gain for the party — without running the risk of destroying valuable items in the "blast" of his illusory attack.

In this system for progressive saving throws based on the familiarity of the illusionist with what he is trying to create, the DM calls for normal saving throws without revealing betraying distinctions about the illusion to the players. One of the main reasons for this system was to

determine belief or disbelief — so that players can't necessarily suspect when an illusion has been cast — puts the "choice" between belief and disbelief out of the player's hands (minds?) and back with the dice where it belongs.

Also ridiculous is Mr. Wainwright's statement that "... if your character can fall into and take damage from an illusory pit, then your character should be able to cross an illusory bridge." No matter how much the character would like to believe that a bridge is there—

even if the illusionist could arrange it so that the bridge did not simply appear before the party — the first character to set foot on said "bridge" would quickly discover that, with the exception only of certain magical spells, the basic laws of physics still apply. Gravity still works: the unsupported body will not perceive the imaginary manifestation of a bridge, but will fall and accelerate until it strikes the ground. There have probably been thousands of characters who have fallen into *real* pits because the floor (or bridge)

they believed to be there was actually an illusion.

The *Phantasmal Force* spell, to be effective, must be employed after much forethought. It is not enough to cause a monster, a pit, or whatever to simply appear from nowhere. The spell caster should be familiar with what he is attempting to create. An illusionist or magic-user trying to cause a red dragon to appear and breathe on the nasty orcs will find it's not quite that simple. First and foremost, has the caster ever seen a

from stealing the show

by Gregory Quinn

and Dale Young

prevent exposing information that the player characters wouldn't normally discern because, ironically, of their familiarity with game mechanics. In other words, it looks like a normal saving throw for normal magic, so why shouldn't it be a regular, run-of-the-mill enchantment instead of an illusion?

The simple two-part system of saving throw modifiers given above could stand on its own if it were not for additional information brought out in the DEITIES & DEMIGODS™ Cyclopedica. The book lists resistance to illusion spells among the characteristics of beings with ultra-high intelligence. At the other end of the scale, non-intelligent creatures are not affected by illusions because they rely on all other senses without the power of cognizant belief being a factor, if it exists at all, in their dim intellect. Saving-throw adjustments based on intelligence are summarized on this chart:

throw). As the target's intelligence moves more toward either extreme, the save becomes slightly easier to make. The specifications for *Spectral Force* keep the magic-user and illusionist on more or less equal footing. *Spectral Force* is acquired by the illusionist at the same time as the magic-user acquires his first really destructive spells (such as *Fireball* and *Lightning Bolt*), so the saves should be the same.

Finally, what of the rule that if one person disbelieves an illusion, this enhances others' chances of disbelieving? First, the individual not affected must communicate effectively to his companions what is happening. In the case of an illusory lightning bolt or fireball, communication is made much more difficult by the immediacy of the event. But if the party encounters what appears to be a red dragon, the unaffected character or characters (as determined by discreet saving throws made by the DM — not the player) have the time and usually the opportunity to point out that something is not right here. New saving throws can be rolled each time a different character or creature tries to convince another that things are not what they seem. There is a +4 adjustment on saving throws, as described in the Players Handbook, for those characters who are being told (by a disbeliever) that what they face is an illusion. If this bonus is applied to the same single saving-throw attempt for each "persuader" communicating with a single "believer," the cumulative bonuses (+4, to +8, to +12, ...) might make a saving throw "automatic" in mathematical terms. But this never necessarily means that the save is automatic. The cardinal rule of DMing is not to give players a free lunch: If a player does not choose to tell the DM that his or her character is attempting to see past the illusion, that is the player's privilege — and very probably his bane.

Now, back to the opening tale. Using the saving-throw bonuses from the table given earlier, let's see how the orcs fare.

The intelligence of an orc is average (low), in the 8-10 range. Let's say that six orcs were not *slept*. The save vs. spell for a 1-hit-dice creature is 17. *Phantasmal Force* was used; the saving-throw modifier for that spell against a victim of 8-10 intelligence is +2, so the orcs actually need 15 to save. If this illusionist has been with this party for his entire career, he has most likely never seen a fireball, so his imitation will be more based on speculation than observation. The number needed for the orcs to save now becomes 11, after applying an additional +4 bonus because of the caster's unfamiliarity with the image he is creating. Because the spell's effect is immediate, the orcs who save have no chance to tell the others about the illusion.

In the second scenario, again the intelligence of the intended victim(s) will be average, since the new opponents are men. Assume an average level of five in the fighter class for the victims of the illusionist. The base number needed to save here is 14. The illusionist has by now had ample opportunity to study the fireball of the magic-user. According to the chart, there are no modifiers in that intelligence range for a *Spectral Force* spell, and (in this case) no penalties resulting from lack of familiarity on the illusionist's part. The saving throw is unmodified, and the same as for the real fireball unleashed by the magic-user.

This saving-throw system also applies to any other illusion that might be generated, not just those images that mimic the magic-user. An illusory pit would suffer from the same constraints as the other situations, except a pit is more common than a *Lightning Bolt* or a *Fireball* spell, so the "familiarity factor" could logically be minimized to no penalty. However, the rank odor and echoes emanating from a pit will do more to reinforce that image in a victim's mind than just a black gap in a path or corridor. The weighting of the saving throws for the various types of illusion spells still holds in cases like this.

Int.	Phan. Force	Imp. Phan. Force	Spectral Force
0	na	na	na
1	+4	+3	+2
2-4	+3	+2	+1
5-7	+3	+2	0
8-10	+2	+1	0
11-12	+3	+1	0
13-14	+3	+2	0
15-16	+4	+2	+1
17-18	+4	+3	+1
19	na	+3	+2
20	na	na	+3
21-25	na	na	na

na: not applicable.

Additional modifiers (when applicable): +4, +3, +2, or +1 for the familiarity of the illusionist, as stated earlier.

For creatures of the low to highly intelligent categories (5-7 to 13-14), a well studied *Spectral Force* spell will be as effective as an actual magic spell (no bonus to an intended victim's saving

red dragon? If he has, then he may have a good chance to fool the orcs. But if he doesn't know what a red dragon looks like from personal experience (and good memory), the result of his spell might be ludicrous. He might get a reaction out of the orcs, but it may be one of them falling down from laughing so hard.

Phillip Meyers, in his article in issue #43 of DRAGON™ Magazine, "Now You See It...But Is It Really There?", advocates the use of a percentage saving throw to determine belief or disbelief in an illusion, based on (1) the plausibility of the created situation, (2) the intelligence of the creature(s) viewing the illusion, and (3) possibly the character class of the individual(s) viewing the illusion. This system works fairly well, though it does give the characters a better chance than the monsters in some instances, but it is also rather unwieldy because of the amount of number-juggling involved.

In my campaign, we use the normal saving throw vs. spells, adjusted by any wisdom bonuses or penalties and for any special abilities or devices party members may have available. The reason for the use of a wisdom adjustment, rather than the adjustment based on intelligence advocated by Mr. Meyers, is that a *Phantasmal Force* is actually a mental attack, and is, in fact, listed as one of the "mental attack forms involving will force" on page 11 of the Players Handbook. The prescribed saving throw can be secretly modified by the DM if the situation warrants it.

Mr. Meyers also says the *Phantasmal Force* spell is too powerful a spell for a 1st-level illusionist to possess. But, consider the following: (1) Out of the 12 spells from which a 1st-level illusionist must pick but one, the *Phantasmal Force* spell is the only one actually capable of doing damage to an opponent. When your character is first level and has perhaps but 1,2,3, or 4 hit points, it is vital to have something to at least slow down the nasties that are trying to eat you. (2) The *Phantasmal Force* spell has no audial component. This means that most monsters are going to be highly suspicious of illusions that are mobile, such as illusory monsters, yet totally silent. (3) The caster must use his common sense (wisdom?) in deciding what illusion he will create and how it will become apparent to the intended victim(s). Even moronic creatures and characters will be suspicious of a pit that appears before their eyes out of nowhere, although they may not have time to react to their suspicions. If they do have time to react, they will most likely be curious, and, if they touch it, the illusion will be dispelled.

The caster of this spell must be familiar with his intended subject. The creatures he is attempting to affect with the spell may well know more about the types and numbers of other monsters living in their area, from (presumably)

having lived there for a good portion of their lives. If a new "creature" is suddenly introduced into this familiar environment, the denizens may well be suspicious of its origin — particularly if they know a spell caster is in the adventurers' party. If the caster is inept enough to cause a red dragon to appear from nowhere in full view of everyone, the intended victims should be sharp enough to doubt its reality. However, should the caster cause the victims to come across a "sleeping dragon" in natural surroundings, and if the beast should then happen to wake up and "breathe" on them, the chance for them to believe the illusion would be considerably better.

There is the *Audible Glamer* spell to lend credibility to the illusionist's phantasms, but it must be cast prior to the accompanying *Phantasmal Force*, since the latter magic will be dispelled as soon as the illusionist ceases to concentrate on it. The combination of the two spells, therefore, will take at least two rounds to cast, and won't be a very attractive alternative when enemies are advancing on the party and time is of the essence.

The DM can adjudicate the results of an intended illusion without much problem. All he needs to do is put himself in the victim's place and view the illusion through his, her, or its eyes. Is the illusion an image of a being or object that might reasonably be found in this vicinity? Are the circumstances surrounding the illusion conducive to the appearance or discovery of the illusion? Is the illusion understandable by the creature or character at which it is directed? The illusion of a *Fireball* being cast (for instance) is not understandable by creatures that have never seen one before. According to the *Fireball* spell description in the Players Handbook, "A streak flashes from the pointing digit (of the spell caster) and . . . flowers into the *fireball*." A monster that doesn't know about magic will see a streak coming in its direction, but will not know it is supposed to represent flame until the illusory *fireball* takes shape. At that point, the monster may or may not realize that the result is supposed to be flame, since no heat is created by a *Phantasmal Force*. Similarly, a monster with infravision will most likely doubt an illusory monster because its eyes will not detect the heat radiation that the creature is accustomed to detecting from all living creatures.

Characters (and their players) should be alert to the possibility of illusions being used against them by the DM's minions. I once rolled up a dragon for an encounter, determined that the dragon knew some magic, and rolled the spells randomly. *Phantasmal Force* was one of them. At the time I was disappointed, because I didn't realize the capabilities of the spell at that point in my experience as a Dungeon Master. However, I decided to go with what I had rolled, and

this is what happened:

The dragon created an illusion of a large blue dragon sleeping in a small clearing surrounded by rocks. The party indeed came upon the "sleeping dragon," and decided to charge en masse, hoping to kill it before it awoke. The real dragon was watching from high in the sky, and caused the illusion to react realistically — right down to bleeding and awakening abruptly. The illusory dragon's reaction in the next round was to "breathe" at one of the party members. I asked the hapless person to make a saving throw, and it failed. The party had received no saving throws before then, since the dragon had caused the illusion to be an image such as might ordinarily be found. After the next three rounds, the party had lost three members to "lightning bolts." (No one had yet managed to penetrate the armor class of the "dragon," so it had not been dispelled.)

When all of this began, I had told the players that "The dragon rises to its feet and breathes, but he makes no noise." But not one of them picked up on that tidbit of information. When a character finally managed to hit the "dragon" it was, naturally, dispelled — whereupon the real dragon flew down and chuckled at the situation. Three of six party members were dead from an illusion they (the players, and through them their characters) should have detected. The characters were not babes in the woods, and should have realized all was not right when they found out they were confronting a silent foe.

All things considered, the *Phantasmal Force* spell requires much more thought and preparation than do most other spells. Anyone with the proper training can cast a *fireball* with scarcely any thought at all; to cast a successful illusion requires a great deal of common sense, accuracy with respect to detail, and creativity. Successful use of the spell requires a player to pay extremely close attention to what is going on around his character and to react accordingly. To have the best chance for success, the illusion-caster must think ahead of all the possible ramifications of his illusion. Does the rest of the party know about the illusion? That is, will he inform them of his intentions, thereby taking the chance that the enemy will also hear and possibly understand? Or, will he keep it to himself, hoping to ensure that the monsters will not then automatically know an illusion is being cast? Many players won't want to be bothered with all this detail, and under conditions such as these might not use the spell very often or at all. Or, players might realize that the game experience is enhanced if the DM requires illusion-makers to think out their situation and consider the possible consequences of their actions if they are to prosper in his game.

Thieves' Cant: A primer for the language of larceny



by Aurelio Locsin

INTRODUCTION

This work is made possible through the efforts of several linguists, many of whom have lost their lives in their attempts to learn as much as they could about Thieves' Cant. Although this primer and the accompanying translation dictionary are admittedly incomplete, this is believed to be the most extensive compilation to date of the language.

PRONUNCIATION AND WRITING

Vowel sounds in Cant are sounded the same way as in these English words: "a" as in *bad*; "e" as in *bed*; "i" as in *bid*; "o" as in *lone*; "u" as in *suit*; and "y" as in *sly*. Optionally, for easier pronunciation by those accustomed to English, "i" can be sounded like the "e" in *see* when the "i" appears in the middle or at the end of a word, and the "y" sound is shortened to sound like an "i" if the resulting syllable or word is easier to pronounce that way.

Vowel combinations such as "ai" or "oe" are pronounced by sounding each vowel separately. For instance, the Cant word "laimbo" (twenty) is pronounced *la-im-bo* and not *laym-bo*.

In speaking the language, all words in Cant are stressed primarily on the first syllable. Many words of four or more syllables will be secondarily stressed on the other odd-numbered syllables if such accenting makes the word more easily distinguished or easier to pronounce.

There is no specific Cant alphabet, because Cant is only rarely encountered in written form. For the purpose of this introduction to the language, the written conventions of the English language are used to "spell" the Cant words. Note that many letters of the English alphabet have no representation in Cant; "c" and "d" are two noteworthy examples.

NOUNS

Nouns are words that represent things: inanimate objects, living things, or concepts. Articles (*a*, *an*, *the* in English) do not exist in Cant. All Cant nouns are given in the singular form, and plural forms of those nouns are produced by simply doubling the word. Example:

English	Cant	Literal translation
box	<i>kal</i>	(a, the) box
boxes	<i>kalkal</i>	(the) box-box

MODIFIERS

Modifiers are words that describe other words. In English, these words are called adjectives and adverbs. Those types do not exist as such in Cant. Instead, any modifier can modify either a noun or a verb, depending on its location within the sentence and with respect to the words around it. In the examples below, note the location of the modifiers and how their placement affects the meaning of the sentences, even though both example sentences contain the same words:

English:	The fast man runs slowly.
Cant:	Obok sen koma ark.
Literal translation:	Slowness run speed man.
English:	The slow man runs quickly.
Cant:	Koma sen obok ark.
Literal translation:	Speed run slowness man.

As with nouns, modifiers may be doubled. This indicates an increase in quality or intensity. For example, *sio kal* means "big box"; *siosio kal* means "very big box"; and *siosio kalkal* means "very big boxes."

NUMBERS

Many numbers, including 0 through 10 and some higher numbers, are included in the accompanying dictionary as separate entries. To create other numbers, simply "add" two or more "number words" together. For example, "seventeen" is *imboula*, or "10" (*imbo*) plus "7" (*ula*); and "seventy" is *ulaimbo*, which translates as "seven tens."

Ordinal numbers, to show the order of an item in a succession of items, are formed by adding the suffix "*nk*" to the cardinal number (or "*ink*," if the number ends in a consonant). Thus, *bi* (one) + *nk* = *bink* (first); *lim* (five) + *ink* = *limink* (fifth).

Fractions are formed by adding the prefix "*ob*" (which literally means "opposite") to the appropriate number: *ob* + *la* (two) = *obla* (one half); *ob* + *lim* (five) = *oblim* (one fifth).

PRONOUNS

Pronouns are words used to represent nouns. The following pronouns exist in Cant:

First person singular, *o* (I, me); second person singular, *e* (you); third person singular, *i* (he, she, it, him, her).

First person plural (including the person spoken to), *oeo* (us, we and you); second person plural, *oe* (you); third person plural, *ii* (they, them).

First person plural (excluding the person spoken to), *oo* (us, we but not you).

The word *oo* is a pronoun form peculiar to Cant, used when the speaker means "us" or "we" to include everyone but the person(s) being spoken to. It has been observed that this pronoun is most often employed in discussions pertaining to the division of treasure.

When a pronoun is used with a verb, it is generally attached to the end of the verb form: *ken* means "to steal"; *keno* is "I steal"; *kene* is "you steal," and so forth.

When a pronoun precedes a verb (sometimes done for clarity or emphasis) or stands by itself, a "*t*" is placed before the simple form of the pronoun: *Ti ken kal* means "He steals (is stealing) the box"; *keni kal* means essentially the same thing, but with less emphasis placed on the "he" and more emphasis on what "he" is doing.

A relative pronoun introduces a clause that describes a noun. In English, these are words such as "which," "who," and "that." The Cant language has only two relative pronouns: *nita*, used to refer to persons, and *om*, used for animals or objects. Examples:

Cant:	Sen ark nita tyn tif.
Literal translation:	Run man who has helmet.
English:	The man who has the helmet is running.
Cant:	Sen simar om tyn tif.
Literal translation:	Run dog that has helmet.
English:	The dog that has the helmet is running.

WORD ORDER

Word order is extremely rigid in Cant, since only by its position in a sentence can the function or relationship of a word be

determined. The following word-order rules apply to clauses, phrases, and complete sentences.

Standard word order:

time+verb+subject+place+indirect object+direct object

(Note: Nouns used to modify or explain other nouns always precede the word they modify.)

Cant: Labne kene kal.

Literal translation: Yesterday steal-you box.

English: You stole the box yesterday.

Question word order:

question particle+question word+standard word order

(The question particle *ste* serves as a verbal question mark and is always used to introduce an interrogative sentence.)

Cant: Ste tehel labne ken kal.

Literal translation: ? Who yesterday steal box

English: Who stole the box yesterday?

Command word order:

subject+verb+time+place+manner+indirect obj.+direct obj.

Cant: Te ken kal!

Literal translation: You steal box!

English: Steal a box!

VERBS AND TENSES

The basic (infinitive) form of a verb in Cant ends in the letter "n." (Note that some words that end in "n" are not verbs.) The basic form does not change, except for the possible addition of a trailing pronoun. Tenses are indicated by placing a time expression at the front of the sentence. Indefinite past and future can be indicated by using the word for future (*kar*) or past (*bir*) in front of the sentence. Verbs used without accompanying time indicators are in the present tense. Examples:

Cant: Labne bano.

Literal translation: Yesterday go-I.

English: I went yesterday.

Cant: Kar bano.

Literal translation: Future go-I.

English: I will go. (indefinite future)

Modal auxiliaries: These are verbs used with other verbs to form expressions of mood, such as the words "can," "may," "might," and "should" in English. Modal auxiliaries in Cant are placed before the main verb.

The Cant word *sib* (may) expresses permission to do something. *Miban* (must) expresses compulsion; it may also be used like the word "should" would be used in English. *Beben* (can) expresses the ability to do something.

Kutin (might) is used differently from *sib* (may). *Kutin* expresses conditional action: something that can be done if something else is done first. Example:

Cant: Kutin bano beti mublini.

Literal translation: Might go-I if rain-it.

English: I might go if it rains.

Takin (would) is not necessarily related to will or desire. It is used to express determination to do something in a conditional sentence. Example:

Cant: Beti tyni barbo, takin bano.

Literal translation: If have-he boat, would go-I.

English: If he had a boat, I would go.

The verb *Mon*: This word is loosely equivalent to the verb "is" or "to be" in English. Its primary use is as a helping verb in passive sentences. Passive sentences differ from active sentences in that in the former, the action is performed on the subject. In the latter, the subject performs the action. Examples:

Labne keno fuid translates as "I stole the crown yesterday."

This is an active sentence. The subject (I) is doing the stealing.

Labne mon keno fuid translates as "The crown was stolen yesterday." This is a passive sentence. The person or thing responsible for the action is not indicated; instead, the sentence indicates that the action was performed on the crown.

Mon is also used to denote equivalency between two nouns

and/or pronouns: *Mone kawabi* translates as "You are a cleric."

Mon is never used to express the possession of a quality or location. Instead, *tyn* (to have) and *bilin* (to stand) are used, respectively, for these purposes: *Tyni sio* literally translates as "Have-he tallness," and its English equivalent is "He is tall." *Ly lakat bilini* translates literally as "In book stand-it," and its English equivalent is "It is in the book."

NEGATIVE CONSTRUCTIONS

Cant uses the single word *hibni* to express negation. The word negates an entire sentence when it is placed at the beginning: *Hibni bano* literally means "No go-I" or "Not go-I," and its English equivalent is "I am not going."

To negate individual parts of a sentence, *hibni* is placed before the word it negates: *Keno urtel moky hibni kanab* means "I am stealing the diamond but not the chest."

Hibni may also be used to negate an entire clause by placing it at the beginning of the clause: *Labne bano moky hibni burono* means "I went yesterday but I didn't stay."

PREPOSITIONS

Prepositions are words that show relationships between objects. Unless specified otherwise, Cant prepositions are used as in English.

Ro (of) is used to show possession only: *lakat ro ark* means "(the) book of (the) man," or "the man's book."

Ka (on) is used with horizontal surfaces, while *li* (on) is used with vertical surfaces, such as a wall, upon which things are hung or affixed: *Bilin lakat ka ruba* means "The book is on the table"; *Bilin likob li liki ro obark* means "The necklace is on the woman's neck."

WORD FORMATION

New words may be formed in Cant by combining two or more simpler words, trimming letters from one word or another if such a shortening does not cause misinterpretation and makes the resulting word easier to pronounce: *hunar* (death) + *hin* (room) = *hunarin* (crypt), which is shortened to *hunahin*.

Forming a noun from a verb is usually done by simply dropping the final "n," and possibly the vowel that precedes it, from the verb form: *hunaran* (to die) becomes *hunar* (death); *asefan* (to drink) becomes *asefa* (drink).

The opposite of a word can be formed by attaching the prefix *ob* to the front of the word: *ob* + *ark* (man) = *obark* (woman); *ob* + *ine* (day) = *obine* (night).

Assembling the dictionary

Each of the four-page segments following this page can be removed from the center of the magazine and folded and trimmed to produce a pair of pocket-sized translation dictionaries for Thieves' Cant. Pages 37,38,43, and 44 will make the Cant-to-English volume of the dictionary, and pages 39 through 42 comprise the English-to-Cant volume.

Remove each four-page section from the magazine by carefully bending the staples out; then re-close the staples to keep the remainder of the magazine bound together. To construct the English-to-Cant volume, for example, hold that four-page sheet in front of you so that page 40 is right side up on your left. Fold the top of the sheet down, using the line across the middle of pages 39 and 42 as a guide, to meet the bottom of the sheet. Then fold the right-hand half of this strip across to meet the left-hand part. This produces a four-sheet thickness of paper which is half the size of a regular magazine page.

The third and final fold brings the left-hand edge of this sheet over to meet the right-hand edge, using the vertical line between page 16 and page 1 of the dictionary as a guide. Trim the bottom, right-hand, and top edges of the dictionary to the proper size, and put two or three staples along the crease to bind all the dictionary pages in place.

sunin	until	sakam	back
	si	sakambar	backpack
	sib	sakana	pillow
	sihal	sakil	hand
	sihyres	sala	equipment
	sikla	salan	to do
	silkaba	salane	afternoon
	simar	salarka	body
	simarhin	salit	cast
	simik	salo	three
	simikir	salonk	third (ordinal no.)
	sinkin	sambil	chain
	sintur	samun	opal
	sio	san	to climb
	siril	sanatan	to pull
	sitrine	sanilli	arrest
	siterke	sanillin	to arrest
	sito	sankot	hall
	so	sanla	to climb walls
	solen	sany	gate
	solel	sarhin	guardroom
	sosan	sarhon	to look at, to watch
	ste	sarum	why
	sublin	satek	jug
	sulan	sen	to run
	sun	seyen	to tie
	intelligence		

bisfi	north	byntan	path
bisils	party	byrafak	crossbow
bitama	assassin	bysalik	winter
blon	red	bysne	white
bo	whether		
boblin	pearl		
bone	beginning		
bora	highness	ekmel	mallet
borob	freedom	ekob	darkness
boroban	to free	emna	statue
bosen	to walk	enbra	wagon
botu	bone	enit	fountain
broka	division	ermina	punishment
brokan	to divide	ermiman	to punish
brun	to think	esim	country
bu	from	eski	shadow
buk	quilt	esoan	to believe
bun	to use	esten	to trap
bura	thing	csun	to ask
burakan	something		
burle	barnding		
buron	to stay		
bus	against		
byb	pouch		
bybi	flint		
bylis	danger		
byn	road		

F

E

unahob

unahob	secret door
une	end
uneklin	to backstab
unen	to finish
unta	escape
untan	to escape
uon	to want
uro	torch
urtel	diamond
usal	mountain
usen	to swim
uta	light (illumination)
utan	to light

yta

utho	lake
------	------

Y

ybel	floor
ybila	sconce
yhy	deal
ykanan	bandit
ykar	softness, quietness
yli	chair
ylink	to wake
ylo	candle
ymasan	to wear
ymus	ale
yran	noise
yta	shortness

THIEVES' CANT

Pocket Dictionary

Vol. I: Cant to English

after	bira	to make unconscious	balab
past	bir	how much	
gally	bio	how many	behebe
symbol	biny	to pass	bebol
amulet	binto	cup	beben
electrum	bintal	can (to be able)	be
to open	binson	sapphire	bayn
first	bink	road	baylan
as, like	bina	to borrow	basasala
to move silently	bin	thieves' tools	basim
to stand	billin	thief	basihin
to store	bikitan	prison	basifen
storage	bikiti	thieves' cant	bart
law	bih	troll	barasan
how	bihc	to blackmail	baron
harness	biby	to pillage	barbun
mouth	bibik	to faint	barbo
head	biak	boat	baral
one	bi	finger	banasako
sand	betra	people	banal
if	beti	chin	ban
to approach	besin	to go	bamat
correctness	bersity	rug	balub
to remove	berosin	sage	balasan
child	berkin	to burn	balolot
to trail	beon	amethyst	balab
trail	beo	robe	

bira

balab

ab

bal

A

ab	instead of
aban	to leave (a thing)
aby	horse
abyhin	stable
ahak	arch
akbot	skull
akbotark	skeleton
akbun	desert
akfur	god
akoy	emerald
akto	leg
al	off
albir	middle
altan	to know (someone)
alub	place
alun	wall
am	nine
amas	garden
amon	to hold hostage
amus	beer
an	yes
ankat	lawlessness
anukit	pole
aoro	curtain
aram	cat
arhobol	prince

ark	man
arkar	crowd
arkoba	monster
aron	to wander
arot	cold
asefa	drink
asefan	to drink
ashi	square
asin	demon
asorit	jail sentence
at	any
atami	eye
atbura	anything
atnau	anytime

B

ba	way
babon	to rap
bahelan	to destroy
baim	sack
bak	passage
baka	meal
bakat	thousand
baker	out
bakre	disguise
bakren	to disguise
bal	fire

to decide	tisan	moustache	tanh
key	trub	little	tan
drawer	trun	to push	tambon
to listen	tin	half-ore	takobla
rope	timon	would	takin
quiver	tilya	to heat	takan
target	tili	curse	takali
except	tik	number	taka
helmet	tif	ore	tak
he, him, she, her, it	ti	to find	taken
to leave (a place)	tern	battle	tabo
honesty	terabas		
boot	telu		
office	telin	experience	syto
galley	telan	bird	sy
dwarf	teko	bench	syll
to swear	tekenon	about	syhi
group	tek	date	syf
who	tehel	hello	syetionta
you (singular)	te	goodbye	syetken
lantern	tatobal	goodness	syet
stone	tato	to cut	syau
to dress	taron	cut	sy
jaw	tara	to	sy
necessity	tanol	forest	suso
question	tanob	hundred	sur
to handle	tanakan	to practice	suon

tisan

suon

titani

ulof

titani	drug
titanin	to drug
tlin	to shoot
tlinkit	medicine
to	I, me
toa	aunt, uncle
tobalon	sun
toe	you (plural)
toco	we, us (including person spoken to)
toka	broach
tolata	pocket
tomuk	blanket
tonlub	sanctuary
tonta	safety
tontyha	stronghold
too	we, us (excluding person spoken to)
toran	to save (a life)
torin	to save (conserve)
tot	arrow
totak	honor
totakalan	to curse
tru	lock pick
trun	to pick a lock
tryn	to see
tufa	club

tulo	eight
tulokto	spider
tulon	to observe
tun	to come
tur	dart
tura	dexterity
turen	to hide
turyas	evidence
tyhin	to enter
tylo	lightness (weight)
tyn	to have
tyna	ear

U

uale	while
uha	choice
uhan	to choose
uhasi	tapestry
uhob	door
uhys	tinder
ukal	boss, chief, master
uket	foot
ul	in front of
ula	seven
ulim	elf
ulimobla	half-elf
ulof	steel

sapphires	shrine	spies
save, to (a life)	sign	spikes
save, to (conserve)	silence	spills
scholar	silver	spins
score	six	spiral
screen	size	spreads
scroll	skeleton	spreadsheets
second (ordinal no.)	skin	spreadsheets
second (of time)	skull	spreadsheets
secret	sky	spreadsheets
secret door	sling	spreadsheets
sec, to	slowdown	spreadsheets
sell, to	snake	spreadsheets
sentence (jail)	snatch, to	spreadsheets
seven	snow	spreadsheets
shadow	snow, to	spreadsheets
she	softness	spreadsheets
sheet	soldier	spreadsheets
shield	something	spreadsheets
ship	south	spreadsheets
shoot, to	spell	spreadsheets
shortness	spider	spreadsheets
shoulder	spray	spreadsheets
show, to	spy	spreadsheets

turn, to	balsan	choice	uha
but	moky	choose, to	uhan
buy, to	kun	city	holyat
by	ky	cleric	kawabi
		client	himlyot
		climb, to	san
call, to	laryn	climb walls, to	sanlun
can (to be able)	beben	cloak	loab
candle	ylo	close, to	heryan
caravan	lusok	clothing	mys
cart	kest	cloud	kalok
case	mibar	club	tufa
caske	hunakal	cold	arot
castle	ornek	color	lok
cat	aram	come, to	tun
cave	kumna	consciousness	tora
ceiling	flu	constitution	mofti
cell	myo	container	sahal
center	het	copper	krim
chain	sambli	correctness	bersity
chair	yli	counterfeit, to	kartan
charisma	hiscma	country	esim
chest (torso)	fati	court	nio
chest (container)	kanab	cover, to	katun
chief	ukal	crawl, to	nusen
child	berkin	crossbow	byatalak
chin	banal	crowd	aratat

warrior	kaual	winter	bysalik
wash, to	oren	wire	kenil
watch, to	sarhon	witch	manka
water	ros	with	ki
waterskin	roskanab	without	ryki
way	ba	woman	obark
we	oco, toco, oo, too	wood	kahy
weapon	kosol	word	hal
weaponer	kosolit	work	hama
wear, to	ymasana	work, to	haman
weather	hos	workshop	hamhin
week	lino	would	takin
well	limi	wrist	lator
west	limok	write, to	sabnolan
what	laf	wrongness	obersity
when	nau		
where	foram	Y	
whether	bo	year	fal
which (relative pronoun) ..	om	yellow	nolt
while	uale	yes	an
white	bysne	yesterday	labne
who (question)	tehel	you (plural)	oe, toe
who (relative pronoun) ...	nita	you (singular)	e, te
why	sarum		
win, to	firen	Z	
wind	ferel	zero	orni
wine	kalaf		

THIEVES' CANT

Pocket Dictionary

Vol. II: English to Cant

mattress		observe, to
mattress	kanoho	muscle fonbak
may	sib	museum sihyres
mayor	holok	music siterke
me	o, to	must miban
mead	kural	
meal	baka	N
medallion	kolnok	nail konfa
medicine	tlinkit	name lary
merchant	forkel	near ry
middle	albir	necessity tanol
midnight	hetobne	neck liki
might	kutin	necklace likob
million	kisak	newness hobuli
minute	nebi	night obine
mirror	lamin	nine am
moment	orib	no hibni
money	hyman	noise yran
monk	rosati	noon hetne
monster	arkoba	north bisfi
month	likano	nose lonek
morning	nibe	not hibni
mound	iloka	nothing hibmun
mountain	usal	now lyrib
moustache	tanina	number taka
mouth	bibik	
move, to	otan	O
move silently, to	bin	observe, to tulon

four	four	group	highness
frame, to	lo	guardroom	tek
free, to	kaluan		sarhin
freedom	boroban		
from	borob	H	
future	bu	hair	kuho
	kar	half	obla
		half-elf	ulimobla
G		half-orc	takobla
gallery	bio	halfing	mistis
galley	teltan	hall	sanla
garden	amas	hand	sakel
garlic	os	hand, to	falabin
gate	sany	handle, to	tankan
gem	isala	harness	biby
get, to	feun	have, to	tyin
gift	lyr	he, him, she, her, it	i, ti
give, to	lyn	head	biak
glass	sulan	heart	likiha
gnome	kurbe	heartbeat	likihyran
go, to	ban	heat	ortob
goblet	siril	heat, to	takan
god	akfur	heaviness	obtylo
gold	hymur	hello	syetonta
goodbye	syetken	helmet	tif
goodness	syet	help, to	nafen
gray	solet	hide, to	turen
green	resen	highness	bora

during	durian
detect traps, to	rabalan
dexterity	tura
diamond	urdel
die, to	humanan
discovery	tilil
disguise	bakre
disguise, to	bakren
dishonesty	obrabas
distribute, to	sinkin
diversion	lakana
divert, to	lakana
divide, to	brokan
division	brokan
do, to	salan
dog	simar
door	uhob
down	nu
dragon	tybkes
draw	titran
dress, to	taron
drink	aseta
drink, to	asetan
drug	titani
drug, to	titani
druid	kasili
dungeon	nor
during	nort

highwayman

highwayman	lekel
hijack, to	kandon
hill	kunsal
hit, to	klun
hold hostage, to	amon
holdup	kontora
hold up, to	kontoran
holiness	mina
home	iro
honesty	terabas
honor	totak
horse	aby
hour	lane
house	iro
how	bihe
how many	behebe
how much	behebe
however	kymo
human	rylo
hundred	sur

I

I	o, to
idol	natuk
if	beti
illusion	kulat
illusionist	kulamak

kitchen

in	ly
in front of	ul
incorrectness	obersity
insanity	sabit
inspect, to	lanin
inspection	lani
instead of	ab
intelligence	sunin
interest, to	hyutan
is	mon
it	i, ti

J

jaw	tara
jewel	kem
jug	satek

K

keg	rytena
kennel	simarhin
kettle	sikla
key	tirib
kick	okob
kid	ime
kidnap, to	naman
kill, to	intan
kitchen	nirahin

sanctuary	harata
rectangle	red
red	oban
release	oban
remove, to	berosin
repeat, to	nabasin
rest, to	hinyn
retreat, to	kurnan
return, to	myban
rightness (position)	kolta
ring	mabal
road	byn
rob, to	foren
robe	balab
room	hin
rope	timon
ruby	kumba
rug	bamat
ruins	raiga
run, to	sen
sack	bain
saddle	silkaba
safety	tona
sage	babon
salt	hira
sanctuary	fehlin
read, to	fehlin
ransom, to	hacen
ransom, to	hacen
rain, to	riso
rain	riso
quiver	tilya
quilt	buk
quietness	ykar
question particle	ste
question	tanob
put, to	kunin
push, to	tambon
punishment	crmina
punish, to	ernman
pull, to	sanatan
prison	basihin
princess	obahobol
prince	arhobol
price	rub
prepare, to	sun
practice, to	suon
pound	sorba
pound	sorba

know, to

know, to (a fact)	solen
know, to (someone)	altan
kobold	hamoki

L

ladder	fasan
lake	utho
language	olarhe
lantern	tatobal
lateness	nobal
law	biho
lawlessness	ankat
leather	falat
leave, to (a place)	tern
leave, to (a thing)	aban
leftness (position)	resa
leg	akto
lend, to	fyton
length	haba
lesson	kutal
letter	kargel
library	lahin
life	har
light (illumination)	uta
lightness (weight)	tylo
light, to	utan
like	bina

master

listen, to	tin
littleness	tan
live, to (not die)	harn
live, to (somewhere)	iroen
lock	ihil
lock, to	ihilin
loket	fafet
lock pick	tru
look at, to	sarhon
look for, to	oroen
loot	kilik
loot, to	kilikon
lose, to (a thing)	obfiken
loudness	obykar
lowness	obora

M

magic	ker
magic-user	mankero
make, to	forlin
make un-	
conscious, to	belon
mallet	ekmel
man	ark
map	faki
marsh	ratik
master	ukal

[illegible]

harn	to live (not die)	holok	mayor
haro	sling	holyat	city
haron	to throw	hos	weather
hacen	to ransom	buli	oldness
hek	time	huna	secret
heken	every time	hunabin	crypt
helu	spike	hunakal	casket
herei	park	hunar	death
heryan	to close	hunar	to die
het	center	huso	basin
hetne	noon	hyman	money
hetobne	midnight	hyunur	gold
hibar	snake	hyutan	to interest
hiblokni	nothing		
bitni	no, not	i	he, him, she, her, it
hili	bridge	ibim	custom
hin	room	ibit	bat
hilian	to pay	ibit	because
hinylot	client	ihil	lock
hinyan	to rest	ihilin	to lock
hinunta	arson	ii	they, them
hinuntan	to commit arson	ikiban	to pouch
hira	rations	iloka	mound, pile
hisan	to blame	ily	thorough
hiki	vase	imbo	ten
hobull	newness	ime	kid

mabal		nilinin	
	M		
mabal	ring	myban	to return
maban	to visit	myn	to wait
madli	bribe	myo	cell
madlin	to bribe	mys	clothing
mafit	breath		N
mafitan	to breathe	na	at
mahan	entrance	nabasin	to repeat
mala	poison	nabi	endurance
maletto	burial	nafen	to help
manka	witch	nakao	arm
mankero	magic-user	nakaoka	shoulder
matybal	earring	naki	wand
miban	must	nako	bed
mibar	case	nakohin	bedroom
mibet	town	naltos	earliness
mina	holiness	naman	to kidnap
mistis	halfing	narak	farm
mitaf	shelf	narko	vault
mofit	constitution	natuk	idol
moky	but	nau	when
moly	before	ne	across
mon	to be	nebi	minute
morukek	sky	nekio	parapet
mubli	snow	nerb	blue
mublin	to snow	nibe	morning
mun	to pickpocket	nilinin	to snitch

inat	beard	kam	sword
ine	day	kamkanab	scabbard
inher	engineer	kanab	chest (container)
intan	to kill	kanabal	fireplace
iro	home, house	kandon	to hijack
irocn	to live (somewhere)	kanoho	mattress
isala	gem	kar	future
isili	potion	karel	scroll
isimin	to arrive	kargel	letter
itak	trap	kartan	to counterfeit
iti	tooth	kaslil	druid
itu	plan	katam	pin
ituan	to plan	kaual	soldier, warrior
K			
ka	on top of	kauhin	barracks
kafun	to cover	kauta	temple
kahy	wood	kawabi	cleric
kal	box	kem	jewel
kalaf	wine	ken	to steal
kalakar	barkeep	kenil	wire
kalan	to attack	kenon	to pilfer
kalinta	burglar	kentis	string
kalintan	to burglarize	ker	magic
kalok	cloud	kest	cart
kaltan	to step	ki	with
kalu	to frame	kilik	loot
		kilikon	to loot
		kilu	brick

length haba
word hal
orange hama
work hamahin
workshop hamoki
stomach hanli
shield hantak
life har
rectangle harata
orb hart

H

merchant forkel
to make a thing forlin
store foryahab
badness frun
above, over, up fu
crown fub
skin funar
or fy
oil fyal
dragon fybkes
shrine fysos
tower fysy
to lend fytion

hart

kisak

kisak million
kiset barn
kitki flesh
klin to stab
klun to hit
koka defeat
kokan to defeat
kol fighter
kolen to fight
kolibis triangle
kolnok medallion
kolta rightness (position)
koma speed
konba valuables
konfa nail
kontonken everywhere
kontora holdup
kontoran to hold up
koret black
kosohin armory
kosol weapon
kosolit weaponer
krin copper
kruteln to plunder
kubak bucket
kuena cave
kufer screen

barge falaka
leather falat
sea falati
bank falsa
banker falsat
blood fanbo
artery fanli
ladder fasen
to begin fatas
strength fatub
chest (torso) fehlin
to read feku
opposite fen
to talk fere
wind feun
to get fibil
discovery fiksik
sign filu
paladin filta
ceiling filu
to win firen
between flo
stool fokon
muscle fonbak
consciousness fora
where foram
to rob foren

falaka

labne

kuho hair
kulamak illusionist
kulat illusion
kult trip
kuly toe
kumba ruby
kun to buy
kunin to put
kunsal hill
kura teacher
kural mead
kurbe gnome
kurnan to retreat
kuron to teach
kusal building
kusuo as soon as
kuta forehead
kutsal lesson
kutin might
ky by
kyam treasure
kymo however,
on the contrary

L

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labne yesterday

beside sa
that sab
insanity sabit
to write sabnolan
food safe
to eat safen
container sahal
barrel sahas

S

traitor rolko
to betray rolkon
to strange roncn
dungeon ros
water rosati
monk roskanab
waterskin rub
price ruba
table rubel
silver ruks
throne ry
near rybun
violet ryki
without rylo
human ryn
to stop rytena
keg rytena

sahas

laf

what laf
south lafe
library lahin
torso lak
to divert lakan
diversion lakana
book lakat
spell lam
mirror lamin
hour lane
inspection lani
to inspect lanin
second (ordinal no.) lank
name lary
to call laryn
wrist lator
to show lebon
highwayman lekel
around lema
on (a wall) li
because of libi
month likano
neck, pillar liki
heart likiha
heartbeat likihyan
bath liko
necklace likob

to detect traps rabalan
bow rafak
ruins rata
to fall rakin
size rakomo
animal raoka
painting rarkan
marsh ratik
booty relbat
leftness (position) resa
summer resalik
green rescn
dagger ret
fork rimonok
rain rison
to rain risin
desk roal
scholar roal
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armor rokatin
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R

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to sell lobun
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color lok
spring loksalik
nose lonek
ship lulani
salt luset
caravan lusok
in ly
plains lyket
to give lyn
to tell lynin
payment lyny
gift lyr
now lyrib
today lyrne

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Language rules leave lots of room for creativity in your campaign

by A. D. Rogan

Language is one of those "grey areas" in the AD&D™ game system, partially carved into the rules and partially left to the discretion and invention of the DM. That the DM was hard pressed to keep even one jump ahead of the players in the free-wheeling early days of D&D® play was shown by author Lee Gold in the excellent article "Languages," from an early edition of DRAGON™ Magazine and reprinted in the Best of The Dragon® anthology. Lee told of incidents such as players who opted to learn "Wall" speech in order to wrest secrets from the very walls of the DM's dungeons. Sure, it was worth a try; after all, if they have ears. . . .

Thankfully, we AD&D referees do not have to put up with that sort of thing. Or do we? While the Great Tomes — the Players Handbook, Monster Manual, Dungeon Masters Guide, FIEND FOLIO™ Tome, and the DEITIES & DEMIGODS™ Cyclopaedia — refer constantly to language use, both oral and written, even the most conscientious DM will search in vain for a consistent pattern of speech use and literacy in The Rules.

This is no wonder, for the subject is complex, and a full treatment might fail to interest any but specialists. On a practical gaming level, I have attempted to deal with language and literacy under three broad headings: non-humanoid, humanoid (with special emphasis on characters), and magical.

Excluding the use of magic, the real joker in the language pack, it is probably not possible to communicate at all with *non-* intelligent beings, nor to assume that they communicate between themselves. It is possible to communicate with *animal* intelligences; gnomes, for instance, "can speak with burrowing mammals" and couatl speak "most serpent and avian languages," according to the books. This implies that animals can also communicate with one another. But it is not really useful to use terms like

"speak" or "language" for this level of communication, which is almost surely non-verbal or sub-verbal. Naturalists have written many books on animal communication, but one does not need to go into this topic in great depth for game purposes.

"Speaking" to animals is a matter of tone, facial expression, and body language. The communication with and/or between *semi-* intelligent creatures must be very similar, though these latter types might comprehend a few simple words.

True speech begins among beings of *low* intelligence. Monsters on this level have their own language, and perhaps a smattering of Common. At least, that is one way to interpret the Monster Manual, on the basis of the statement that "Minotaurs have their own language and are 25% likely to speak common as well." However, there are apparent exceptions to the general rule about *low* intelligence and language. Ogres, for instance, while of *low* intelligence, are real chatterboxes: they speak their own tongue, the language of chaotic evil, Orcish, Trollish, and "the dialect of stone giants." (By the way, "stone giant" would seem to be a misprint for "hill giant.") Hill giants, while no less intelligent than ogres, can speak only their own dialect and their alignment tongue, unless they are in the lucky 50% who can manage Ogrish. Creatures of *low* intelligence don't have written languages, and individuals of those types never achieve literacy.

Several monsters are defined as low to *average* (low), or simply *average* (low) intelligence. Ironically, many of these creatures speak more languages than creature types with higher intelligence. The very intelligent nixies speak only their own language and Common, while stupid little orcs can babble on in Orcish, lawful evil, Goblin, Ogrish, and Hobgoblin. Gnolls, also *low average* in intelligence, all speak Gnollish, chaotic evil,

and Trollish, and 60% of them can learn Orcish and/or Hobgoblin. Of course, the nixies (who are only an example; there are lots to choose from) have no alignment tongue, being neutral, but they still seem short-changed.

This "short-changing" will be explored further later, but for our immediate consideration: How come all of these *low average* intelligence monsters speak each other's languages? Because they always seem to be making common cause against the good guys? Surely not, and even if it were so, the troops would not need to communicate so freely with one another. Multi-lingual leaders or interpreters would suffice.

These languages — Orcish, Goblin, Hobgoblin, Gnollish, Kobold, Ogrish, and Trollish — are obviously related and probably fairly simple. They may have evolved from an early common language as the monsters evolved from a common stock. Or, all these species may have learned language from one source — my choice is the Drow — and developed tongues that are separate but nearly enough related for even sub-average intelligence to learn. This theory accounts for the otherwise baffling fact that elves know all these languages. Furthermore, Elvish must have influenced modern Gnomish, Halfling, and even Dwarvish, though these languages originated elsewhere. It simplifies the "literacy problem" considerably if one assumes that the written forms of these languages have their bases in the Elvish alphabet. See Chart A for one suggestion of how these languages interrelate.

When we arrive at *average* intelligence (8-10), we are dealing with creatures who can learn other languages and can learn to read and write if they are physically equipped to do so — no blink dogs or pegasi, please, although this point will be examined more deeply later. Most humans, characters or otherwise, have

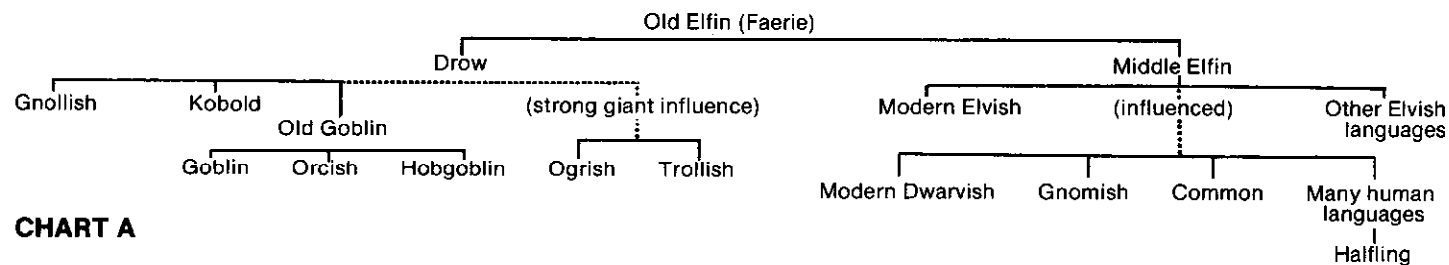


CHART A



‘Do not allow unlimited communication between an unprepared party and just anyone they happen to meet. . . . Even a *comprehend languages* spell doesn’t confer the ability to ask intelligent questions.’

at least an 8 intelligence. Since characters may learn extra languages, up to seven with an intelligence of 18, in addition to whatever alignment tongue they have and the language they might know by virtue of their race, it seems only fair to grant additional languages to monsters with equal intelligence, at least for the humanoid monsters. While there is, perhaps, no very good reason for the very intelligent Giant Owl and Dragon Turtle to learn other tongues than their own, why should the Nymph — which qualifies for four or five extra languages by Players Handbook standards — have not even Common, according to the Monster Manual? Extending and expanding upon the Middle Elfin language section of Chart A, we can add two new language families, Aquatic and Sylvan (see Chart B).

Our nymph, then, could speak not only her own tongue and perhaps Common but also Merspeech, Triton, Sea Elvish, and possibly Dolphinese or Hippocampian, if she is a sea nymph. A lake or river nymph’s additional languages might be Common, Nixie, Dryadian, and Wood Elvish.

The languages of creatures who don’t get around much may vary widely from locale to locale, with widely differing accents, dialects, and even actual different languages, as similar and yet as dissimilar as Spanish and Portuguese. Nixie “as

she is spoke” in one lake may be incomprehensible in another. The accent of a birch-tree dryad may sound odd to an oak-tree dryad. Keep this in mind when, say, a druid character takes a course in Dryadian and expects to be understood all over your map.

On the other hand, the languages of more mobile creatures will be more consistent throughout a wider area. The study of Triton might be a better investment of a character’s time and gold pieces.

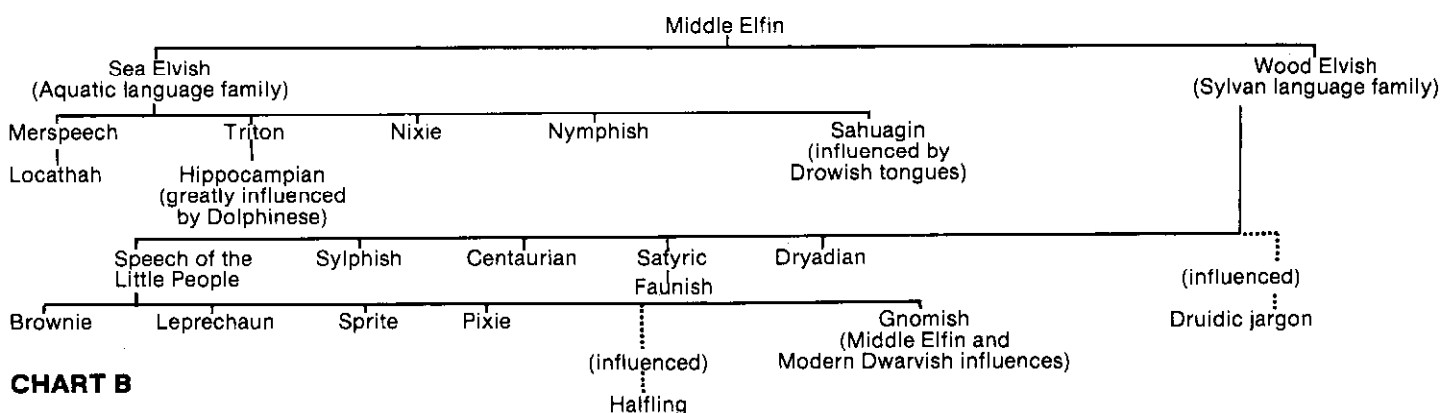
If the speech of fabulous races is so diverse, surely the tongues of man are just as various. DM’s can assign language families to large-scale areas of human settlement and define separate languages and/or dialects for smaller areas.

Keep in mind a few thoughts on the growth and change of language: Language changes quickly under the stimulus of conquest, migration, trade, or war. A conquest may impose a dual language system on an area, with the victors speaking one tongue and the conquered another. This was the case in England after the Norman Conquest. Gradually the two tongues blend into a new language; in England the process took about 300 years and the new language, Middle English, was quite different from its parents, French and Anglo-Saxon.

Assigning language to an entire world

seems a formidable task, but it need be no harder than making political and cultural divisions. All the inhabitants of a nation are likely to speak the same language, allowing for dialects and possible scattered pockets of immigrants or aboriginal inhabitants. Neighboring countries may have a common language, or a separate but very similar one. A strong empire might have only one language, if only for official use. All nobles and most merchants and tradesmen would know the imperial tongue. There may be a court language used, as Persian was throughout the medieval Arab world, by diplomats, scholars, and poets. Undoubtedly every world has, as does ours, antique languages, some known only to savants, some entirely lost save for a few mysterious inscriptions.

If this sounds complicated, bear in mind that the average party of adventurers isn’t going to have to tackle the Tower of Babel. Assume that they will manage to communicate somehow with most of the humans they meet, if only in halting Common. Do not, however, allow unlimited communication between an unprepared party and just anyone they happen to meet. Let them learn the speech of the country, find someone who speaks theirs, or hire an interpreter. Even a *comprehend languages* spell doesn’t confer the ability to ask intelligent questions.



The Players Handbook allows a human character only Common and his/her alignment language. Thieves and druids have a technical jargon, presumably to compensate for their lack of an alignment tongue. To be more realistic, let us assign to each human character up to four base "languages": *birth*, *alignment*, *jargon*, and *Common*.

The *birth* language is the one that the character learned "at his mother's knee." The character will always retain this language, and the *birth* language may possibly accent any other tongue he or she learns. The character can more easily learn a language related to the *birth* tongue. A DM can use the *birth* language concept in various ways. What if a brigand chief recognizes a captive as a good ol' down-home boy by his accent? Contrariwise, what if he recognizes the tongue of the invaders who burned out his little farm and drove him into an outlaw's life? Enjoy.

An *alignment* language is defined by the DMG as "a special set of signs, signals, gestures, and words" for limited communication only — in other words, probably not even a proper language per se, but (when spoken) more like a set of special inflections, emphases, and technical uses of an ordinary language. True neutrals don't have an *alignment* "language." The four basic alignment "language families" are, of course, lawful, chaotic, good, and evil, and the specific "languages" are combinations of these. It is most unlikely that *alignment* "languages" are ever written, though each family and each specific combination has symbols recognizable across language barriers.

Jargon is a class language or dialect and may contain some elements of *alignment* as well. When a couple of fighters get into a discussion of the finer points (as it were) of swordplay, they are speaking *jargon*. The language used as a vehicle for *jargon* often is a perfectly ordinary one in which individual words take a specific meaning for the certain purposes of a particular class. For example, "stress" in the jargon of (real world) engineers has a different meaning from "stress" defined by psychologists. This is *simple jargon*; its sophisticated cousin, *complex jargon*, is either (like Thieves' Cant) so full of slang, obscure words, and special usage as to seem a separate language, or (like Druidic jargon) a truly distinct tongue.

Common presents a problem when one is trying to construct a realistic model of a world's languages; it's just too common. It should be a practical *lingua franca* in which a player can get directions to "there and back again," buy a drink, and strike a bargain. *Common* isn't a language for poetry, philosophy, lovemaking, or cursing. In my world, it is an amalgam of two or three major human tongues and modern Elvish. *Common*

has no alphabet of its own; something "written in Common" usually employs the Elvish characters. Use discretion in assigning *Common* to "monsters," human and otherwise. The more isolated a monster, the less likely it is to speak *Common*. This view of *Common* is much more limited than that of the Players Handbook. I find extra languages and semi-languages more credible than a universal tongue.

Non-human and half-human characters are allowed a much greater number of languages by The Rules. These substitute for the human *birth* language, though a semi-human may add his or her human parent's *birth* tongue. These characters also have an *alignment* language, the *jargon* of their class, and *Common*. The Players Handbook specifies how many additional languages a non-human or half-human character may acquire. If the character wants to learn a tongue closely related to one he or she has naturally, the DM might relax the rule. Allow, too, for a non-human to know a branch of his or her racial language without penalty. All dwarves can and do speak Old Dwarven, although only among themselves and only on special occasions.

Creatures with *average* intelligence and up may be literate. May, because literacy in a typical campaign is probably too widespread to simulate anything like an accurate pre-industrial model. We in America and Europe are accustomed to practically universal literacy, but we ought to remember that this is not the norm for many of our contemporaries around the globe, and certainly was not for our ancestors. Even our literate predecessors probably didn't read or write with any remarkable facility. Well into this century, children might attend school only when chores at home or work outside the home didn't interfere, and they might quit school altogether at about the third or fourth grade.

In medieval times, of course, the literacy rate was much, much lower. We learn in school (though the history books are rather too simplistic) how the Church preserved learning through the Dark Ages. Actually, not all religions were fully literate; many secular people were literate, especially in the upper (and, as time went by, the middle) class. Oddly enough, women were more likely than men to acquire reading and writing skills among the laity; perhaps these skills were perceived as unmanly — the province of celibate churchmen. The growth of trade increased interest in literacy, especially among the mercantile classes. Merchants naturally wanted to keep track of their own accounts.

In a realistic AD&D scenario, therefore, practically all fighters (and members of the fighter sub-classes) ought to be illiterate. Magic-users and clerics must be literate. This includes illusion-

ists, but there is no historical justification at all for including druids. All that we know about the true druids and their culture indicates that they were anti-literate and that the bulk of a druid's education was devoted to memorizing an astonishingly large body of knowledge. Oral tradition was the educational norm throughout the world for a very long time; we have forgotten that it was often more accurate and more enduring than the written word.

Of course, one just cannot play the game this realistically. What about all those scrolls? What about the thief's precious ability to read languages? And what, oh what, about the poor bard — a compound of fighter, thief, and druid? Unless one is sternly devoted to historical simulation (and if you are, you will be much happier with *Chivalry & Sorcery* than with trying to re-work such enormous chunks of the AD&D rules), there is no need to be fanatical. Do, however, consider how your game can be played with a good deal more accuracy.

Take reading skills alone. The ability to read is primarily a function of intelligence. Since the magic-user class *must* be literate, we, could assume that the minimum intelligence score for that class, 9, must be the minimum required if a character (of whatever class) may learn to read.

Literacy is not, however, a black-and-white proposition. Let us say, therefore, that a magic-user reads on at least a "high school" level — that is, the level on which a high school student ought to be able to read, not (sadly) the level on which some American high school graduates actually do read. Assume then that a character with an intelligence of 6 or better can read, but not particularly well and in only one language. (Indeed, with an intelligence under 8, a character can't learn a second language at all).

Clerics must be special cases occasionally. A pious but not overly bright cleric may be presumed to achieve reading ability because of his or her superior wisdom. In other words, the gods will pull him or her through. (Don't you wish the gods had been as kind to you when you were in the first grade?)

Reading skills also should be a function of class. Fighters, by and large, will not bother to learn. Note that paladins and rangers cannot use scrolls. The thief begins to read languages only at 4th level (the assassin at 6th), and then only languages which he or she knows. The ability is imperfect at first; I like to imagine the night classes down at the Thieves' Guild Local where ambitious burglars struggle to improve their skills. Monks must be illiterate, since they cannot use scrolls and do not have the ability to read languages along with their other thieving skills. Whether or not a class can use scrolls is generally a good guide as to whether members of that

class can read, and it is a clear touchstone for writing ability.

Sages are literate, of course. They may even have more than the maximum number of languages allowed to characters and are most likely to know ancient tongues. Astrologers, alchemists, and other learned professionals are surely literate also, and each profession has a *jargon* of its own. Engineers and merchants may or may not be literate, and other classes and types of NPCs probably are not. Scribes and public letter writers are found in most settlements, although a backwoods hamlet may have to rely on its local cleric.

If each human character starts with as many as four languages and a non-human with perhaps nine or ten, then what about multi-classed characters, those who add skills requiring new *jargon*, or those who switch from one class to another? The multi-classed character is a special headache since he or she is non-human or semi-human anyway. After allowing the basic *jargon* and metalanguage, where applicable, for one class, count the necessary *jargon(s)* and metalanguage(s) for the extra class(es) against the number of extra languages that the character is entitled to learn. (The concept of metalanguage is discussed later.) If he or she can then learn no other language, so be it. If he or she exceeds his or her limit with these necessary languages, one might allow the player to get away with it or, more plausibly, ask him or her to delete one or more racial languages, depending upon the character's intelligence. Similarly, for the character who changes classes, if his or her intelligence score is not sufficient to permit him or her to learn the new tongue, too bad. A possible compromise is to assume that the character forgets the *jargon* of his or her previous class. As for characters who plan to become paladins, rangers, or bards, they must allow for adding the languages and metalanguages that they will need to know when the need arises. Fortunately, the intelligence minimums for these classes assure that they can add languages. An important exception is that *Fighter Jargon* is extremely simple and is not counted as a separate language in any of these cases.

The question which next arises is whether non-humanoid but intelligent monsters can read or write. A naga, no

matter how clever, faces insurmountable difficulties. Physical problems similar to this, while not as great for other creatures, still make it unlikely that any of them will be literate. What then about the literate character polymorphed into monstrous form? In *The Voyage of the "Dawn Treader"*, C. S. Lewis addresses this problem when Eustace is transformed into a dragon. The boy is an awful brat but intelligent enough and well educated. Unable to explain his predicament to his companions — he's not a talking dragon — Eustace attempts to write his story in the sand. He fails because a dragon's muscles and nerves aren't trained for — perhaps aren't even capable of — the task. There's no reason to suppose that such a character couldn't read, given the skill in the first place and a friend to turn the pages. Bahamut and his gold dragons have spell books, but then they can polymorph into human form whenever they like.

The mention of Bahamut introduces us to the realm of *supra-genius* and *god-like* intelligence. Beings on these levels are likely to be beyond speech. Among themselves, they may communicate in a manner incomprehensible to lesser intellects. Their communication with lower intelligences may, of course, be by telepathy. A pair of authors, Madeline L'Engle in her *Time* trilogy and T. H. White in *The Master*, indicate that telepathic *supra-genius*es have difficulty expressing themselves in human speech, which is an inadequate vehicle for their thoughts. Both stories have characters who, when forced to speak to non-telepaths, express themselves in quotations from poets or philosophers as the most compact mode of communication available to both parties.

Language, however, originated at the *god-like* intelligence level and was given by the gods to humankind (or elvenkind or whatever). Thus, Chart B refers to Treant as a Titanic language. Some other languages derived from the titans are shown in Chart C.

Other languages coming directly from the *god-like* intelligence level are the various dragon tongues and the intelligent animals' languages. In fact, divine intervention provides a rationale for animals having language at all. Say that dolphins, for instance, were granted speech by Bacchus when they rescued him at sea. It is interesting to note in this con-

text that the DEITIES & DEMIGODS book limits "spirit" to creatures with "at least an intelligence rating of Low" and that this is the minimum rating for true language as well.

The most important languages given by the gods are the metalanguages of Magic and Miracle. Each metalanguage exists in two forms — M-U Magic and Illusionist Magic, and Clerical Miracle and Druidical Miracle. Metalanguages are used for spells, and are distinct from the arcane or ritual tongues which are the *jargons* of these classes. A magic-user, for example, keeps his or her spell book in an arcane language, but inscribes a scroll in M-U Magic. Druids chat among themselves in Druidic *jargon* but *speak with plants* in their form of Miracle. The transcendent nature of metalanguages is made abundantly clear in their various uses. Magic/Miracle can be read even by illiterates, as with a *protection* scroll. The metalanguage disappears from a scroll when it is used. The spoken syllables of Magic or Miracle alter the whole fabric of reality.

Metalanguages must be the only languages recognizable as such from outside the Prime Material Plane. Extraplanar communication is almost unimaginable, although some have tried to describe it — such as in this passage from the historical/fantasy novel *The Deadly Gift* by Norah Loft. The elisions are the author's as her character searches for words to describe her out-of-body experience.

"... [T]here were voices . . . and light was something you could touch and handle, and colour . . . colour was something you could taste. . . and time was. . . you could see it. It sounds all confused, but that is how it was, and I understood it . . . then."

Let us hope that players can "understand it" on other planes when they are there.

Creatively used, language can provide deadly traps, comic misunderstandings, more exciting encounters, and more realistic role-playing adventures for DM and players alike. And that's the name of the game.

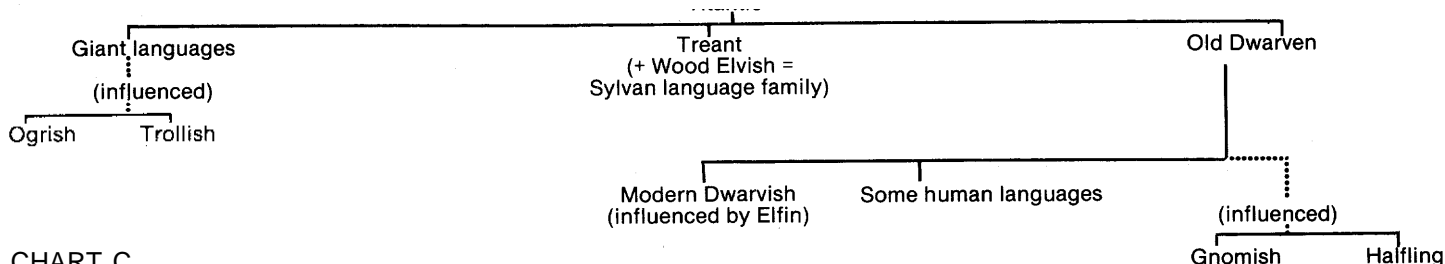


CHART C

Fantasy philology: Playing the fluency percentages

by Arthur Collins



THIEF: 'Ere now! Wot's 'at?
FIGHTER: Oh, no! It's that illusionist again, with about three zillion goblins!
PALADIN: Whist, father! Pray for us! Montjoie-St. Denis!

THIEF: 'S dark as a bloomin' coal scuttle in 'ere — 'ow about a light spell, parson?

CLERIC: Oremus. Salve, Domine! Soli te gloria. Fiat lux. Amen!

ILLUSIONIST: Me genoito! En de nux!

FIGHTER: Hey! who turned out the lights?

ELF: Fear not! Aure entuluva!

BARD: Eala, aethelingas!

HENCHMAN: Doon wi' th' Sassenachs!

THIEF: Them ain't Saxons, ye barmy bilgebrin! These 'ere be goblins, can't you 'ear?

GOBLINS: Gobble, gobble.

CLERIC: "Gobble, gobble?"

MAGIC-USER: Oy, veh!

Now, *that's* what AD&D™ or D&D® playing sessions ought to sound like (sort of). But of course, they don't. Accents and characteristic speech patterns add a lot to role playing. But we can't all be linguists — least of all the poor DM, who must play hundreds of speaking creatures.

Nevertheless, language differences can add a lot to a game, especially in terms of the challenge of communicating with people (and monsters) who speak other tongues and dialects. But a set of rules to facilitate this could easily become either overly technical or just plain cumbersome in use. The intent of this article is to suggest a set of procedures that work well while avoiding the above-mentioned pitfalls.

To begin with, every DM needs to understand the linguistic situation in his campaign milieu. What human languages and dialects are there? What is the "common" tongue and how widely is it spoken? What demi-human tongues are in evidence? For my campaign, I defined these relationships. "Common" speech evolved in the manner described by the accompanying chart.

In the chart, asterisks denote extinct languages; dotted lines, distant descent; solid lines, immediate descent; arrows, patterns of heavy influence or borrowing, whether of vocabulary or grammar; and wavy lines, dialects. Putting the "Common Tongue" in parentheses de-

notes that it exists only in its four dialects. A speaker of the Common Tongue speaks one of these dialects, not something called "Common."

By setting out the relatedness of certain languages, you engage in saying why your cultural milieu is as it is. Why do the people in A speak X, while those in B speak Y? Settle these facts to your satisfaction while setting up your campaign, and then you are ready to introduce the following concepts.

Character languages

Every player character has a primary language in which he is 100% fluent, this being his birth tongue.

In addition, he may have one or more secondary languages, due to cultural conditions, such as growing up in a border area where cultures mix, or from being a demi-human growing up in a society that employs several languages.

In addition, certain character classes have tongues which they employ in the pursuit of their profession.

Also, all player characters use alignment tongues to one degree or another, either as a language of devotion or theology or as a jargon of those who grow up among like-minded persons.

And, the player character will have a degree of fluency in languages/dialects closely related to his primary language or other languages in which he is fluent. For example, a student learning Old English already knows English, and if he also knows another Germanic language, then his task of deciphering Old English becomes immeasurably easier.

Class secondary languages

Clerics: In my campaign, most good human clerics speak *Kirkish* as a language of devotion and spell-casting. But in any case, all clerics of character races use a special tongue for spell casting. Half-orcs use the *Black Speech*, while half-elves use *Grey Elven*. Clerics not belonging to the predominant religion adhere to others which also use special tongues.

Druids: Members of this class speak *Druidic*, which in my campaign is called *Old High Kehlic*. All their spells are cast in this language.

Paladins: They may or may not have a special language as a language of devotion, but will certainly acquire one when

of high enough level to employ spells.

Rangers: There is no tongue associated with rangers, but in my campaign many of them speak *Old Common*, which is a tongue now used only by isolated hill-folk. It is for them a language of lore. Of course, they will acquire a smattering of spell-casting tongues when they reach a high enough level to cast spells.

Magic-users: The "True Speech."

Illusionists: *Phantasmaic*.

Thieves: *Thieves' cant*.

Monks: There is no particularly monkish language in the rules, but in order to justify their cultural presence in my Northern European-type milieu, I have them know some *Quiltien*, an Oriental tongue spoken by their masters and therefore revered as a language of instruction.

Bards: *Old High Kehlic*, which they use as a language of lore and spell-casting.

Fighters and assassins: Members of these classes do not start out with any class-related secondary languages.

Fluency

1) All characters are 100% fluent in their primary language(s).

2) Player characters begin proficiency in alignment tongues at 2% times their intelligence ability score, and progress thereafter according to the following formula, to a maximum of 75%:

$.5\% \times (\text{intelligence} + \text{wisdom})$
per level gained beyond 1st

To progress beyond 75% fluency in an alignment tongue, special study is required as described below. As an example of how to apply the above rules and formula, consider a 5th-level neutral evil player character with an intelligence of 8 and a wisdom of 10. To start with, his fluency in his alignment tongue is $2\% \times 8$, or 16%. To take his second through fifth levels into account, use the above formula: $.5\% \times 18 \times 4 = 36\%$. Adding his initial fluency of 16% and his progress toward mastery through five levels of adventuring, he is now 52% fluent ($16 + 36$) in the language of *Neutral Evil*. Once he attains 75%, he cannot improve fluency any more unless he gets his theological act together and does some serious studying (see below).

3) Player characters begin proficiency in class-related secondary languages at 5% times their intelligence, and progress

thereafter at the rate of 3% per level to a maximum of 75%. To progress in fluency thereafter, special study is required, as described below. Why does this formula differ from the formula for alignment-language fluency? Because alignment tongues are rarely worked at, but you use a class-related secondary language every day. Therefore, you advance in it more quickly as you rise in level. As an example, consider a 3rd-level cleric with an intelligence of 12. He is 66% fluent in his spell-casting tongue (5% x 12, plus 3% for each additional level = 66%).

4) A player character may begin with certain secondary languages, because of having grown up around them or because of his or her racial background. For these, percentile dice are rolled, and numbers above 90% are ignored. To progress in fluency thereafter, special study is required, as described below. For example, an elf has a lot of language potential, as described in the Players Handbook. Applying this method of language fluency, we have a high elf who begins his career with the following smattering of tongues he picked up in his childhood and adolescence:

High elven, 100% fluent; grey elven, 58% (23% + 25% +10%; see sections 8 & 9 below); gnomish, 77%; halfling, 7%; goblin, 4%; hobgoblin, 48%; orcish, 34%; gnoll, 16%; Common, 62%.

As the player of this character, asking yourself *why* he knows what languages he does, and how well he knows them, will help you flesh out the character, by considering the background of his upbringing. The above figures show that this character has had considerable experience with gnomes, orcs, and hobgoblins (or at least with speakers of those languages), but not with halflings and goblins. *Why?*

5) Acquiring new languages:

5a) A player character may endeavor to learn as many new languages as his intelligence or race permits. In addition, bards, druids, and assassins gain the ability to learn new languages. Bards and druids begin their proficiency in their new tongues at 5% times their intelligence, and to progress thereafter must study as described below. Assassins begin at 1% times their intelligence, but for them, book-study will gain them increase of proficiency as described below, which

it will not for bards and druids. Note that *fluency* for assassins learning alignment or class tongues can only be gained by close association with speakers of that tongue (see below). DM's note: Having an assassin "brush up" his Lawful Good by masquerading as a paladin or cleric in a holy institution is a dangerous and exciting way to have to learn the fine points of the patois.

5b) All characters endeavoring to learn a new language (other than a secondary language, class-related language, alignment tongue, or bardic/druidic language acquisitions), have the option of doing book-study alone or in a class in order to grasp the basics of the language. Studying alone will gain an increase in fluency of 1% times the character's intelligence per six months of study, to a maximum of 30% by study. Studying under a tutor (or in a class) will double the rate of acquisition (1% x intelligence per 3 months of study), again to a maximum gain of 30% by study. Study can be undertaken at any time, but cannot increase fluency beyond 75%. To gain fluency beyond this point is beyond book-learning; only experience will do.

5c) The main way of acquiring new languages or increasing fluency in ones a player character already knows is by living in close association with speakers of that language and employing that tongue daily. Fluency in acquiring languages through close association comes at a rate of 1% times the learner's intelligence per month until the speaker is 60% fluent, whereupon the gain is 5% per month of close association until a maximum of 90% is reached. Note that "close association" assumes *daily* use of the tongue being acquired, to the exclusion of most other speech. Living in an enclave speaking Language A among a community of speakers of Language B will not help toward acquiring the latter. How many American soldiers in Europe or elsewhere make the effort to really learn the local language?

6) Languages acquired via spells are at 100% fluency for the spell's duration. Note, however, that the language acquired will be of the textbook variety (flawless and non-idiomatic), and not necessarily of the dialect or style among which you find yourself, unless this is so specified and the spell allows it. Spells

and devices to understand languages operate at 100% fluency — but many of these are merely unconscious translators, and do not confer any real understanding of the language upon the user. The spell *Read Magic* differs from the ability to read the "True Speech" employed by magic-users only by raising fluency to 100% for the spell's duration.

A thief's *Read Languages* ability applies only to languages unknown to the thief, or in which he is not as fluent as his *Read Languages* ability. In any case, no knowledge of the language is bestowed permanently. The thief is just hazarding a guess as to what the script says.

7) Fluency scores and ratings are assigned for each character and each language known by that character according to the list below. (Note that player characters do *not* know their *scores*, only their *ratings*.)

A fluency of 100% (00) is only possible for a primary language (birth tongue); a fluency score of 91-99% indicates a Second Language (different from a secondary language); 76-90% is Very Fluent; 61-75% is Fluent; 41-60% is Conversant; 21-40% indicates the character is acquainted with the language; a score of 01-20% means the character can recognize the language when it is seen or spoken.

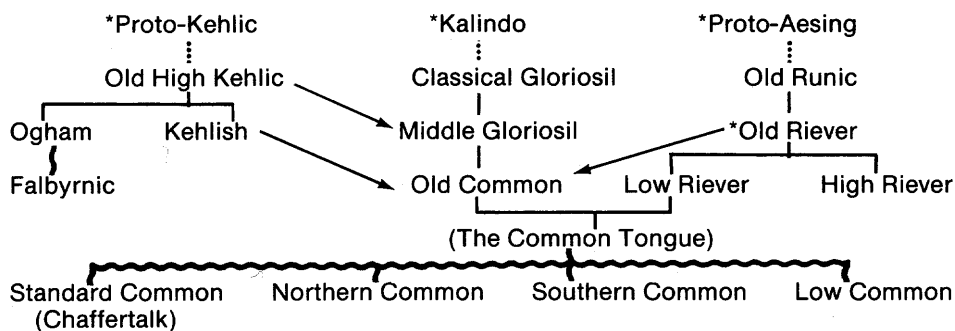
8) One's degree of fluency also helps in getting along in dialects, and in learning new languages related to one already known (see table below). The column on the left applies to one's fluency rating in a known language, while the columns to the right refer to the bonus one has in getting along in another language encountered.

Fluency rating is:	Language encountered is:		
	Parent tongue	Dialect or sister of same	Related language
Primary	+25%	+44%	+16%
Second	+20%	+36%	+12%
Very Fluent	+15%	+24%	+8%
Fluent	+10%	+16%	+4%
Conversant	+5%	+8%	+2%

These bonuses apply in the following situations:

a) The degree to which you will understand a speaker of an otherwise unknown tongue.

b) The initial bonus given in acquiring a new language. After two months of *either* book-learning or learning by close



asking yourself *why* he knows what languages he does, and how well he knows them, will help you flesh out the character . . .

association, this bonus is automatically added onto a character's fluency score. Note, however, that simply knowing another language cannot at any time increase fluency in a language beyond 75%. Beyond this, *only* personal effort and study will work.

9) The "Common Tongue," or secondary language of most elves and many sylvan creatures, is *High Elvish*. Elves have a 10% bonus in all elvish secondary languages; 30% of all high elves know *Grey Elven* as a secondary language, and 30% know *Wood Elven*. The 10% bonus also applies to elvish languages and dialects in situations such as 8) above.

10) All of the foregoing matters because being understood or being correct in the use of language is very important in the conduct of the game. For instance:

a) For spell casters, spell casting (at least for player characters) is always done in a specialty tongue, never in "Common." Therefore, if you blow your spell, it could be because you haven't mastered your spell-casting language.

The first time you use a new spell, you must roll d% to see if you get it right. If a player character rolls his fluency score correctly 4 times out of his first 7 attempts, he need no longer roll; he has mastered the inflections and vocabulary.

If he blows it more than 3 times in the first 7 attempts, he must roll every time he uses that spell until he gets it right 3 times in a row, or until he rises a level, at which time he needs to only succeed *once*, and the disability disappears.

"Getting it right" means rolling your fluency score or less with d%. (Note: The DM does the rolling; see 7) above.) Penalties for not "getting it right" are as follows:

Missing the d% roll by 1-10% indicates a minor blooper; the spell gets off, but not perfectly. The character knows he has blown it. With luck, the spell will work out more or less as intended.

Old Dwarvish is still new to scholars of language lore

by Clyde Heaton



Students of comparative anthropology have long been frustrated by dwarves, that secretive lot of undersized humanoids of unknown origin; indeed, almost everything about them is a mystery. Their homes, mines, and ancient ruins abound in all the worlds we have dreamed or discovered; their tombs and temples are covered with runes (which, due to the dwarves' regrettable resistance to magic, are largely undecipherable), and their diminutive, sturdy forms are found in all humanoid careers (except, of course, those requiring the study of magic). Yet, despite their omnipresence, we know almost nothing about them. They are great linguists, speaking many tongues, but are never heard speaking Dwarvish. If pressed about the history or origins of their race, they change the subject; if asked about their personal lives, they grow truculent. Indeed, most non-dwarves can't even tell a female dwarf from a male!

At last, a breakthrough has been made. Boru O'Bonker, that illustrious pursuer of knowledge, has learned something of Old Dwarvish, the ancient ceremonial tongue and script of the dwarf priests and gleemen.

Boru has not been able to publish his work; in fact, we are not even sure where he is at this time. He was last seen in the Purple Mug Tavern, deep in discussion with one of his colleagues. He was just getting to the point of his remarks when a pair of very short, heavily armed gentlemen entered the establishment. They professed interest in him, asking the

barkeep if he had been seen there. The publican hastened to point him out, but he was nowhere to be seen. His colleague said he might have slipped out the back door, and the two gentlemen quickly departed in search of the errant academician. But neither he nor they have been seen since.

When I returned to my rooms that night, I found that Boru had been there. He left his notes on dwarvish lore and a short note asking that the work be put to good use. Hereafter follow his notes.

OLD DWARVISH DECIPHERED by Boru O'Bonker

For many years, I have studied the little folk of many lands and worlds, being aided by my own short stature and quick wits.

In this work, an effort is made to pass on the knowledge I have gained from my study of the runes and songs of the mountain dwarves of Sa-Marin, written and sung entirely in Old Dwarvish.

In common usage, dwarves of today speak a hodgepodge of the old tongue and other languages with which they come in contact every day. The use of Old Dwarvish is restricted to ceremonial and traditional uses. This is the language used for heroic lays, historical epics, and epitaphs. It is found in contemporary speech only incidentally.

Its lack of common use is explained by the fact that Old Dwarvish is a primitive, often cumbersome tongue. It served well until dwarvish society evolved to the

point where complex, abstract subjects had to be spoken of; it speaks adequately of what one does or has, but not well of what one feels or thinks. It is written with an alphabet of twenty letters, representing consonant and vowel sounds very similar to the Common tongue. The sounds remain the same, but the runes used vary from tribe to tribe. The common letters not used in dwarvish are C, F, H, Q, W and Y. The rest are pronounced as harsh or guttural sounds and assembled into syllables of two, three or four letters.

The number of letters in a syllable gives a clue to its meaning. A two-letter syllable always starts with a vowel. If it ends in a consonant, it is a verb. If the syllable has two vowels, it represents possession or tense (see the following examples), and is always placed before the word it modifies:

Ai (did) = past tense
Aa (does) = present tense
Au (will) = future tense
Auai (will have done) = future perfect (a special case)
Ua (possessive) = my/mine
Ui (possessive) = your/yours
Ue (possessive) = her/his/theirs

A three-letter syllable always consists of two consonants separated by a vowel and represents a noun or modifier. If the vowel is repeated, forming a four-letter syllable, it denotes a plural; *bar* means "tree" and *baar* means "trees."

The first syllable of a Dwarvish word is the subject of what would be a phrase in Common; the remaining syllables modi-

Missing by 11-20% is a significant bloop; the spell fizzles and is useless, just as if it had not been attempted.

Missing by 21% or more is a major bloop; the spell backfires.

b) A bard attempting to *charm* while using a secondary tongue must roll his fluency score or less every time he attempts the *charm*. If he blows it, the difference is subtracted from his *charm percentage*. Example: A 5th-level bard is attempting to *charm* another person in that person's language. The bard's *charm percentage* is 30%, and his fluency score in his target's tongue is 73% (a rating of Fluent). The DM rolls an 81, so the bard

must roll 22 or less for his *charm* attempt to be successful ($81-73 = 8$; $30-8 = 22$). The bard rolls a 29 (Just made it — or so he thinks!), and gets the surprise of his life when the uncharmed beggar goes for his throat.

c) Misreading a potion label, a map, or a scroll can lead to interesting situations.

d) Dithering/dickering, etc., with speakers of another language can lead to interesting results. (A friend of mine tried to order a meal in Ecuador and ordered a waitress instead.) Every time the player character attempts to get a major point across, d% are rolled. If this score is less than his fluency score, the difference is

subtracted from the reaction score of the other party, which makes an immediate reaction check. Thus, if you were 80% fluent in language X and the DM rolls an 89, a reaction check is taken at -9%. Note that for this purpose, charisma as a factor in determining reaction is eliminated; you having looked very stupid in blundering like you did.

Verstehst du? Then you are ready to add malaprops and Freudian slips to the other challenges of playing an AD&D or D&D adventure. And may it spice up your game. Remember: Communication is at the heart of role-playing.

Ak cut
Ad fight
An tell
Ar work, make
Az beget
Bak cutter
Bar tree, wood
Buk land, country
Bur strong
Dur... big, heavy, iron
Dul flight, escape
Dum ... mine, excavation

Din wisdom, wise
Dog skill, craft
Gun fortress
Ij conquer
In think, reason
Jun home
Kad stone
Kaz dwarf
Kur oath, promise
Lan memory
Lur bravery, courage
Luk fierce, terrible

Mur safe, shelter
Mar great
Maz I, me
Non never
Pan tales, history
Pog building, house
Ob buy
Og build
On sell
Rut pride
Rul fear
Raz father, parent

Ruk foe, enemy
Sar ... high, a high place
Sut magic, unknown
Tal long
Tur fat
Uk plant, cultivate
Un live, dwell
Ur strike, forge
Zak axe
Zin silver
Zog oak
Zon gold

fy this subject and each other. As an example, the Common phrase "a big oak tree" would be a three-syllable word in dwarvish, organized as "tree-big-oak" (in dwarvish, *bardurzog*).

Dwarves, by their nature, are realists and materialists. They have difficulty relating to planes and energies beyond the physical, which both protects and insulates them even as it limits them. In keeping with dwarves' emphasis on the material aspect of the world, nouns always come first in Old Dwarvish grammar. The first word is always the subject of a sentence, the second word is the object, and the verb comes last, preceded by a tense indicator.

Hence, the sentence "The dwarf cut the tree" would be reorganized as "Dwarf tree did cut," and translated into Dwarvish as follows:

Dwarf tree did cut.
/Kaz bar ai ak/

The slash marks before and after the sentence are the only punctuation used, very similar to ancient Anglo-Saxon practice. Articles and most prepositions are not used.

Old Dwarvish does not use complex sentences; the above example is a very simple one, but the grammar will always be the same. More complicated or more detailed concepts are expressed by adding modifying syllables to the basic noun and verb syllables. In actual practice, certain stylized sentences have come to have meaning in the abstract beyond the literal meaning of the words, through long usage in songs and tales.

Another example: The sentence "The fat dwarvish woodcutter cut down my big oak tree with an axe" would be reorganized and translated as follows:

Dwarf-fat-cutter-wood my
tree-oak-big did cut-down-axe.
/Kaz-tur-bak-bar ua
bar-zog-dur ai ak-ton-zak/

Once reorganized and translated, the sentence would be properly written as:

/Kazturbakbar ua
barzogdur ai aktonzak/

This example illustrates or suggests some of the general characteristics of the language, namely these:

1. Tense or possession is shown by the syllable preceding the word.

2. Modifying syllables apply only to the word they appear in, pertaining either to the first syllable of the word or to the syllable preceding the modifier, as in "dwarf-fat-cutter-wood." The syllable "wood" modifies "cutter" as well as (indirectly) "dwarf."

3. The length of a word is limited only by the complexity of a concept or the longwindedness of a speaker.

4. There is often a structural relationship between nouns and verbs; "cutter" (*bak*) and "axe" (*zak*) have the verb "to cut" (*ak*) as a common root. While this does not apply directly to grammar, it may help in translating an inscription using unfamiliar words. This was a great help in understanding my first real exposure to Dwarvish music, *The Building of the Mountain Keep*.

Dwarves' traditional songs are entirely independent of the rules of other forms

of poetry and song. Their music is rhythmic, usually percussive, with only a few tones. The lyrics do not rhyme, except by chance. Instead, the lines match in number of words and number of syllables per word, and are chanted to rhythmic music, the deep voice of the dwarvish gleeman blending with his instrument to produce an oddly beautiful sound.

It was in a dark, somber setting that I first heard this lay, *The Building of the Mountain Keep*:

/Kaazlantal paanlurmak aa anrut/
/Kaazruldul bukzonmur ai ulman/
/Ua raazdin junzonbur ai ogdog/
/Ua raazlur ruklukbur au ulnon/
/Kaazlukbur kurmarluk aa urrut/
/Maazdogdin gunbursar aa ogdog/

This was translated for me by a young dwarf maid who thought I was a dwarf from an isolated tribe that had lost the old tongue. Some of the nuances are lost, but the sense of the first verse of the lay is intact.

"Dwarves tell the tales with pride
How the fleeing tribe found safety here
And in their wisdom built their homes
Swearing never again to flee a foe
So we build in skill a fortress strong."

This verse gave me the key I needed to my study of Old Dwarvish. If my identity and race are not discovered by the ones I am studying, I can continue and possibly complete my knowledge of the tongue. The small vocabulary I have positively deciphered (see *above*) is appended to this writing, in hopes that it will help others involved in the same work.

New monsters for low levels

Leomund's TINY HUT

by Lenard Lakofka

(Editor's preface: Many readers of DRAGON™ Magazine have expressed a desire for more creature types to challenge low-level characters and to populate the lower-numbered levels of a dungeon. In this edition of Leomund's Tiny Hut, Lenard Lakofka offers a collection of creatures of just this sort, including some normal (non-magical) creatures — and some that are anything but normal.)

Euparkeria

FREQUENCY: *Common*
NO. APPEARING: 1-6
ARMOR CLASS: 5
MOVE: 13"
HIT DICE: 1+1
% IN LAIR: *Nil*
TREASURE TYPE: *Nil*
NO. OF ATTACKS: 1
DAMAGE/ATTACK: 2-5
SPECIAL ATTACKS: *Nil*
SPECIAL DEFENSES: *Nil*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *Animal*
ALIGNMENT: *Neutral*
SIZE: *S* (3' tall)
PSIONIC ABILITY: *Nil*
X. P. VALUE: 20 + 2/hp

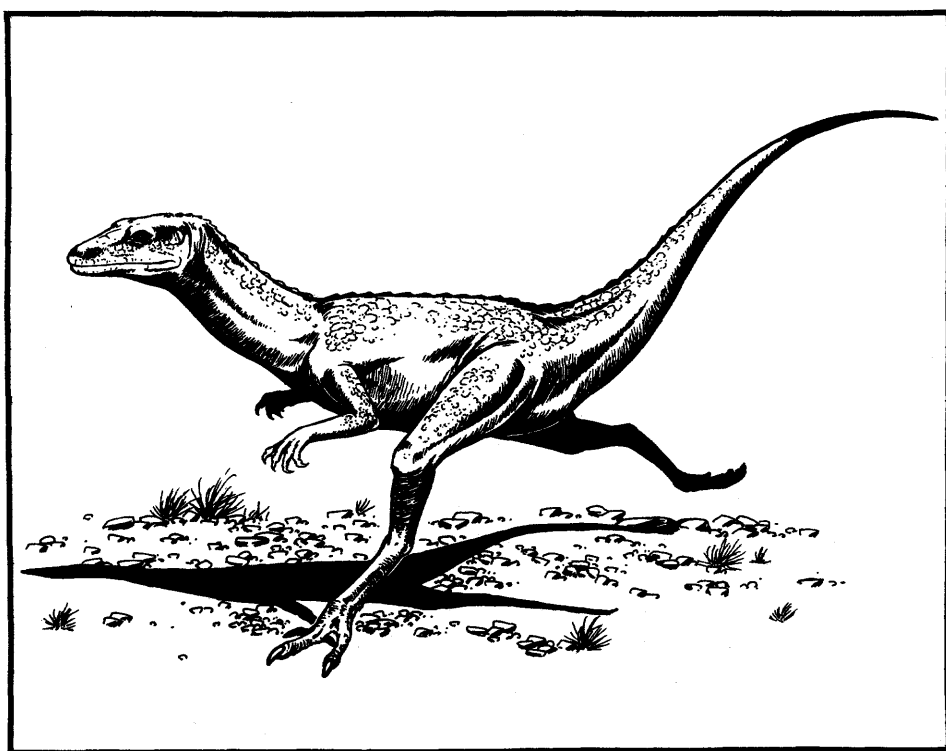
This is a small dinosaur ancestor of the lower Triassic period, about the size of a small dog. It might be found in groups of 1-6. It will singly attack lone figures of small size, or a single medium-sized figure if three or more of the creatures are present. The euparkeria is a carnivore.



Compsognathus

FREQUENCY: *Common*
NO. APPEARING: 1-12
ARMOR CLASS: 5
MOVE: 10"
HIT DICE: 1-1
% IN LAIR: *Nil*
TREASURE TYPE: *Nil*
NO. OF ATTACKS: 1
DAMAGE/ATTACK: 1-3
SPECIAL ATTACKS: *Surprise on 1-3*
SPECIAL DEFENSES: *Nil*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *Animal*
ALIGNMENT: *Neutral*
SIZE: *S* (1½ feet tall)
PSIONIC ABILITY: *Nil*
X. P. VALUE: 5 + 1/hp

This is a very small dinosaur of the Jurassic period. It might hunt in groups. Its small size allows it to hide, even in packs, and surprise small animals or even humans, humanoids or demi-humans. Attacks at night might occur on sleeping victims.



Miniature animals

FREQUENCY: *Very rare*

NO. APPEARING: *Same as for normal-sized animal of type, but 50% chance of twice the number diced*

ARMOR CLASS: *Two places higher (worse) than for normal-sized animal of same type*

MOVE: *As for normal size, multiplied by 2/3 (round up)*

HIT DICE: *See below; roughly 1/4 of normal size*

% IN LAIR: *As normal size, plus 10%*

TREASURE TYPE: *In lair only; 40% chance for type J, K, L, M, or N, plus 5% chance for magic; see below*

NO. OF ATTACKS: *As normal size, or fewer; see below*

DAMAGE/ATTACK: *Not more than 3-6 points of damage from any single form; see below*

SPECIAL ATTACKS: *Surprise more likely for carnivores; i.e., 1 less likely to surprise on d6 than normal size*

SPECIAL DEFENSES: *More difficult than normal size to be surprised, by one point on d6*

MAGIC RESISTANCE: *+2 to saving throw versus all attack forms, figured on its hit dice; same saving throw as normal size animal of same type vs. poison or death magic*

INTELLIGENCE: *Animal to semi-ALIGNMENT: Neutral with chaotic tendencies*

SIZE: *Half of normal size, 1/8 of weight (of normal-sized type) are the usual proportion changes*

PSIONIC ABILITY: *Nil*

X. P. VALUE: *See below*

All miniature animals are small mammals. They were created via spells similar to those that were so successful in creating giant reptiles, insects, amphibians and the like. In a locale where miniature animals exist, usually an isolated valley, small island or peninsula, they are 80% likely to be the only type of mammal in the area. They never exist where large carnivores do, since they would be wiped out too quickly. Miniature animals (mammals) conform to their larger cousins in most respects, but they group/herd together more often. They are also more aggressive and have a pronounced chaotic tendency. Thus, any type of miniature animal located is 50% likely to be in a greater frequency than are found for the full-sized animal as given in the *Monster Manual* or the *FIEND FOLIO™* book. Their smaller size harms their armor class by two levels and causes them to be slowed by a factor of 1/3 (but rounded up in their favor in all cases). Their hit dice can be as low as 1/4 and as high as 3+4.

Type	HD	#A	D/A	XP
Ape, gorilla ¹	1	3	1/1/1-2	10+1/hp
Ape, carniv. ²	1+2	3	1/1/1-3	30+2/hp
Baboon	1/4	1	1	5+1/hp
Badger	1/4+1	1	1-2	7+1/hp
Bear, black ³	1-1	3	1/1/1-2	12+1/hp
Bear, brown ⁴	1+3	3	1-2(x3)	28+2/hp
Bear, cave ⁴	2+2	3	1-20(2)/ 1-3	50+3/hp
Boar, wild	1-1	1	1-4	10+1/hp
Boar, warthog	1-1	2	1-2/1-2	10+1/hp
Buffalo	1+2	2	1-2/1-2	20+2/hp
Bull	1	2	1-2/1-2	10+1/hp
Camel, wild	1-1	1	1	10+1/hp
Dog, war	1/2+1	1	1-2	7+1/hp
Dog, wild	1/4	1	1	5+1/hp
Elephant, Asian	2+4	5	1-4(x2)/ 1-3/1-2(x2)	90+3/hp
Elephant, African	2+6	5	2-5 (x2)/ 1-4/1-3(x2)	125+ 3/hp
Hippopotamus	2	1	1-4 or 3-6	20+2/hp
Horse, wild	1/2+1	1	1	5+1/hp
Hyena	1-1	1	1-2	10+1/hp
Jaguar ⁵	1	3	1/1/1-2	45+2/hp
Leopard ⁵	1	3	1/1/1-2	45+2/hp
Lion ⁶	1+3	3	1/1/1-3	65+2/hp
Lion, mtn. ⁵	1-1	3	1/1/1-2	25+2/hp
Lynx ⁷	1/4	1	1	5+1/hp
Mammoth	3+4	5	3-6(x2)/ 2-5/1-3 (x2)	125+ 4/hp
Rhinoceros ⁸	2+1	1	1-2 or 1-4	90+3/hp
Stag	1-1	1	1-2 (2) (1/1)	7+1/hp
Tiger ⁶	2+1	3	1-2 (x2)/ 1-3	50+3/hp
Wolf	1/2	1	1-2	5+1/hp

Notes:

- ¹ — no rending
- ² — rending for 1-2
- ³ — no hug
- ⁴ — brown bear hugs for 1-3, cave bear for 2-5
- ⁵ — surprise only on 1; rear claws 1/1
- ⁶ — surprise only on 1; rear claws 1-20-2
- ⁷ — surprise on 1-5
- ⁸ — charge for 2-4 or 2-8

No humans, humanoids or demihumans can be miniature animals. Those animals listed in the books as giants of their type rarely (if ever) become miniatures and are thus also not included.

Being small, they are more likely to surprise and less likely to be surprised. Their attacks never exceed 3-6 points of damage from any single form, with special attacks being lost in most cases.

Since they are the products of magic, miniature animals are +2 on all saving throws but gain the saving throw of the full-sized mammal versus death magic and poison attacks. If magic is thrown at a miniature animal, its experience point value goes up +20 for a creature of less than 1 hit die, +40 for 1 to 1+4 hit dice, +60 for 2 to 2+4 hit dice, and +80 for 3 to 3+4 hit dice.



Miniature animals are at least as aggressive as their counterpart full-sized animals, and carnivores are more so. They respect larger opponents and will usually only attack against small prey or when they have superior numbers. Naturally, they will fight if cornered. Miniature animals will not be familiars in any case. They gain a saving throw of +4 vs. any spell that would charm them, including the druid spell *animal friendship*.

Miniature animals are often found in association with pixies, dryads, and leprechauns (30% likely if the pixie, *et. al.* is in a truly isolated locale).

Miniature animals may have treasure in their lairs or nearby when a kill is located. Magic found will usually be a shield, armor, or weapon, though other items are possible. It would be unlikely to find items valued at over 5,000 g.p.

Role-play the X-Men®,
increase your dwarf lore,
and defeat Cthulhu,

Change history as Elric,
outsmart the Zhodani,
and catch John Dillinger,

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Vulture

FREQUENCY: *Common*

NO. APPEARING: 4-16

ARMOR CLASS: 6

MOVE: 3"/15"

HIT DICE: 1+1

% IN LAIR: 20%

TREASURE TYPE: *In lair only; 30%
chance for J, K, L, M, or N*

NO. OF ATTACKS: 1

DAMAGE/ATTACK: 1-4

SPECIAL ATTACKS: *Nil*

SPECIAL DEFENSES: *Nil*

MAGIC RESISTANCE: *Standard*

INTELLIGENCE: *Animal*

ALIGNMENT: *Neutral*

SIZE: *M*

PSIONIC ABILITY: *Nil*

X. P. VALUE: 20 + 2/hp

This scavenger is found in scrub lands
and in areas bordering on deserts. It is
attracted to the smell of blood, which it
can detect at a distance of two miles. It
will not attack unless a figure is down or
if he or she appears nearly unconscious.

It will pick at open wounds, making them
bleed at twice the normal rate, and its
damage per attack of 1-4 is increased by
the amount bleeding is increased. Vul-
tures are not aggressive and can be
beaten off with any successful "to hit"
roll, also causing others in the flock to
move off for a period of time. They, will
however, attack downed victims while
melees are going on around them, and in
so doing they can cause a figure to die
who is lying unconscious, is asleep or
held. (Sleeping and held victims must be
bleeding to be attacked.)

Vultures generally appear in 2-7 melee
rounds after melee begins. They will cir-
cle for a period of 1-4 rounds, seeking
fallen victims, and then they will swoop
in to investigate and to pick at the re-
mains. Those who are unconscious are
hit automatically; those being slept will
awaken on the next round; and those
being held can be eaten alive if the hold
is not removed in some way.



Carnivorous flying squirrel

FREQUENCY: *Uncommon*

NO. APPEARING: 3-18

ARMOR CLASS: 7

MOVE: 9"/15"

HIT DICE: 1-1

% IN LAIR: 40%

TREASURE TYPE: *In lair only; 20%
chance for type C, minus coins;
see below*

NO. OF ATTACKS: 1

DAMAGE/ATTACK: 1-3

SPECIAL ATTACKS: "Flying," thus
gaining surprise on 1-4 on d6

SPECIAL DEFENSES: *Nil*

MAGIC RESISTANCE: *Standard*

INTELLIGENCE: *Animal*

ALIGNMENT: *Neutral*

SIZE: *S (1' long)*

PSIONIC ABILITY: *Nil*

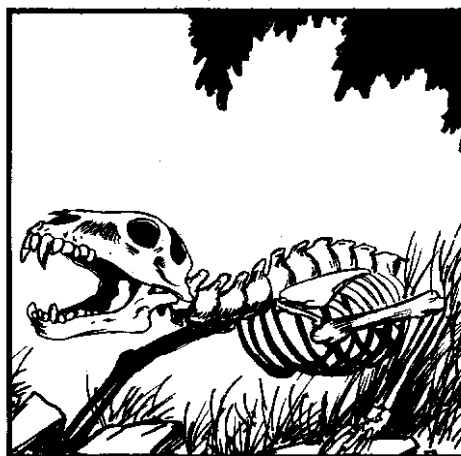
X. P. VALUE: 10 + 1/hp

Flying squirrels "fly" by the use of
loose folds of skin on the inside of their
fore and rear legs. They can only glide, in
fact, and cannot gain altitude once they
have jumped. Their range is five feet for
every foot of height they jump from (usu-
ally a tree). When flying to the attack, if
surprise is achieved, they make their
initial attack as monsters of 2 hit dice.
They only attack when they have two-to-
one or better odds. In their lair (a treetop
nest) can be found gems, jewelry, and
other small items that are bright and
shiny. They would never have treasure
consisting of armor, shields, most wea-
pons, potions, or scrolls.

Hawk / falcon

FREQUENCY: *Uncommon*
 NO. APPEARING: 1 or 2
 ARMOR CLASS: 5
 MOVE: 9"/18"
 HIT DICE: 2+4
 % IN LAIR: 55%
 TREASURE TYPE: *In lair only; any small, bright item(s)*
 NO. OF ATTACKS: 3
 DAMAGE/ATTACK: 1-3/1-3/1-4
 SPECIAL ATTACKS: *Blinding, dive*
 SPECIAL DEFENSES: *Surprised only on a 1 on d10*
 MAGIC RESISTANCE: *Standard*
 INTELLIGENCE: *Semi-*
 ALIGNMENT: *Neutral*
 SIZE: *S (1½ feet tall)*
 PSIONIC ABILITY: *Nil*
 X. P. VALUE: 105 + 3/hp

Hawks and falcons are exceptionally dangerous opponents. They can fly in to attack at blinding speed and are likely (1-4 on d6) to surprise when they dive to the eyes of a victim. If they score a beak attack on a victim who does not have eye protection, the victim is 25% likely to lose the use of the eye. Hawks and falcons generally will not attack medium-sized opponents unless it is a trained bird. Halflings, gnomes and kobolds fear them since these small humanoid are sometimes the target of a mated pair.



Animal skeletons

FREQUENCY: *Very rare*
 NO. APPEARING: 2-20
 ARMOR CLASS: 8
 MOVE: 6"
 HIT DICE: 1-1
 % IN LAIR: 85%
 TREASURE TYPE: *Nil*
 NO. OF ATTACKS: 1
 DAMAGE/ATTACK: 1-4
 SPECIAL ATTACKS: *Nil*
 SPECIAL DEFENSES: *Immune to sleep, charm, hold, cold, death magic; half damage from edged weapons*
 MAGIC RESISTANCE: *Standard*
 INTELLIGENCE: *Non-*
 ALIGNMENT: *Neutral*
 SIZE: *S to M*
 PSIONIC ABILITY: *Nil*
 X. P. VALUE: 10 + 1/hp

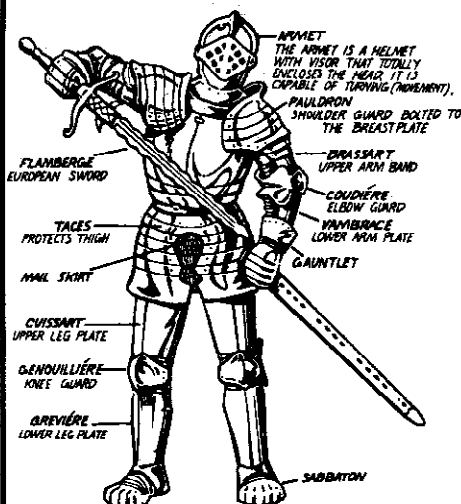
Animal skeletons are created from small vertebrates via the spell *animate dead*, which produces 1 skeleton per level of the casting cleric or magic-user. These undead can be turned as a regular skeleton but at +1 in the cleric's favor, using d6 + 6 to determine the number (7-12) turned or destroyed. The animals never have any special attack forms they may have had in life. Animals smaller than squirrels or larger than hyenas cannot become animated skeletons.

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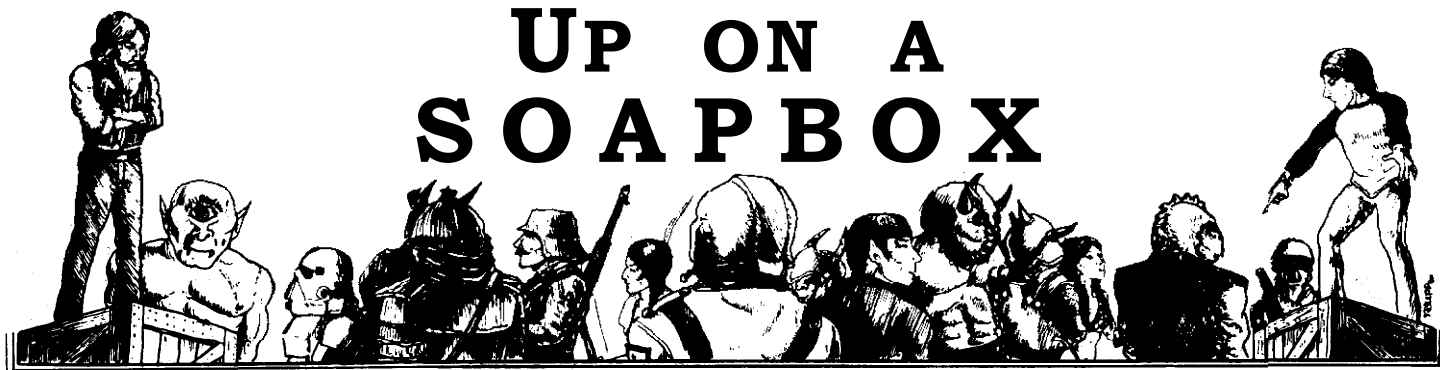
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Other								
BOHEMIAN EAR SPOON	P	2.7m	2.6kg	1	3	thrust	1	3
European T								
CATCH POLE	P	2.5m	2.5kg	1	2	thrust	2	2
European/Malay T								
CHALVES SOURIS	P	2.5m	2.5kg	1	3	thrust	1	3
European T								
COUTEAU DE BRECHE	P	2.1m	2.6kg	1	3	chop/thrust	1	3
European T								
HEAD AXE	H	.7m	1.9kg	1	2	chop	1	3
Ingorot T								
MERCULES CLUB	H	1.2m	2.5kg	1	2	impact	1	3
European T								
HOLY WATER SPRINKLER	H	.8m	2.3kg	1	2	thrust/impact	2	3
European (also known as morningstar)								
ZWEIHANDER	Sw	2.0m	6.3kg	2	3	chop/thrust	3	4
German two-handed sword T								



UP ON A SOAPBOX

Individuals do make a difference

by Paul Montgomery Crabaugh

It is popular to denigrate the role of the individual in history and in current events. Over and over, in news and opinions and lectures, one can hear the refrain that history is an inexorable tide, sweeping over individual attainments.

The name of the game is socio-economic forces. Political and social leaders merely ride the tide of events; wars merely confirm changes that have already occurred; great inventors were simply present at "steam engine time"—the idea being that if technology has reached the state where a steam engine is possible, then someone will invent a

steam engine. If that person falls under a rock, someone else will do it.

There's a considerable amount of truth to this notion. Take the American Revolution. The key change in the colonies during that period was not that a bunch of smugglers and amateur terrorists decided to stir up a revolution. The important change had occurred years earlier, very subtly, as Englishmen living in America began to think of themselves as Americans living in America. It was this change in the way people thought that made it impossible for England to hold the colonies, because it changed the Crown from a heavy-handed but legal government to a bitterly resented oc-

cupying army. The Revolution merely confirmed, for the world to see, that the change had occurred.

Similarly, steam engines really were inevitable at the time they were invented. They were so easy to imagine and construct that any one of dozens or hundreds of people could have invented the steam engine with no help from the others.

It's the sizable kernel of truth in this line of thinking that leads to much criticism of heroic literature, in both fantasy and science fiction genres, and a lot of that criticism spills over into heroic games.

After all, if one buys the view that individual people don't count for much, how much credence can one lend to fiction—or games, which stress individual attainment over all else?

I don't propose to touch the other side of the coin, which is to question how such a person can support a society which places the rights of the individual above all. I'm not writing a book, yet. Let's confine the discussion to the validity of the notion that individuals have only a slight influence on the flow of history.

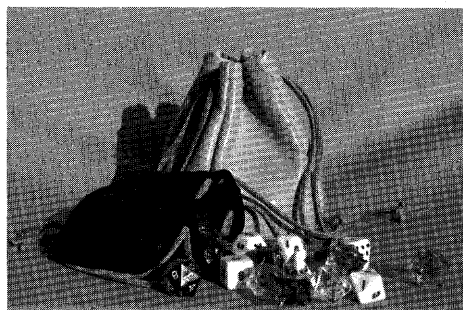
Let's have a look at three figures in fairly recent history, individuals and individualists all, associated with major events, and see to what extent their accomplishments could have been relegated to someone else. For a good spread, we'll use one political leader, one scientist and one military leader.

There was no law of nature that required that Abraham Lincoln win the election of 1860. He could have still been a depressed lawyer. A relatively uncompromising idealist, he could easily have found it impossible to get serious attention. One could easily see another figure taking his place at the front of the major political and social upheaval that was inexorably taking place, with or without Lincoln. Regardless of who was (or was about to be) in the White House, slavery was about to take the final plunge, the problem of states' rights was about to get polished off, and the political power of the South was about to die.

On the other hand, a different, less

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controversial leader might not have touched off the flare of fury that Abraham Lincoln's election ignited in the South. Secession might have been delayed, or aborted altogether in favor of a protracted battle in Congress. Even if secession were to occur, things might have been greatly changed. A leader lacking Lincoln's self-confidence and his flair for psychological warfare might well have rushed into the Civil War, dragging a divided and weakened North with him. It took lots of nerve to sit and wait, knowing that the South would have to strike, have to reduce Fort Sumter, and thus provide the same unifying event that Pearl Harbor did a century later. Under different circumstances, the war might have dragged on for more years, might have come to a negotiated settlement, or might have been even more bitter and destructive than the one we knew. We might still be feeling the reverberations of such a war.

What about Albert Einstein? A classic steam-engine case. The problems he solved had been kicking around physics for years; they would have been solved by someone, sooner or later. All Einstein did was make it sooner rather than later.

But timing can be important. If Einstein had remained a patent clerk in Switzerland, how long might those problems have remained unsolved? They weren't easy; it took genius to see the solutions, and genius is difficult to predict or produce. The Michaelson-Morley experiment had been bothering people for two decades; it might well have been two decades more before someone else came up with Special Relativity to put a final solution on it.

That extra delay could have slowed down nuclear and subnuclear research by years. The atom was first split in 1939 — the year the Second World War broke out. Suppose the atom-splitting hadn't happened in 1939 and wasn't destined to happen until 1949. Nobody would have wasted any great amount of war effort on anything so science-fictiony as an atomic bomb, and they wouldn't have gotten a bomb in time to affect the outcome of the war anyway. The most obvious result would have been the invasion of Japan: Operation Olympic and Operation Coronet. After a protracted and bloody campaign to finally put down Japan, how far could MacArthur have gone in picking Japan up after the war, getting it going, installing a workable government? How far would either country have allowed him to go? It seems doubtful that Japan would ever have become the powerful, peaceful ally of the United States that it is now. The consequences of such a sequence of history would be great indeed; Japan's importance in the politics of the Pacific Ocean can scarcely be overstated.

The last, and certainly most ephemeral, figure we'll consider is a military lead-

er, a general in the Second World War — George S. Patton. Here, surely, is the sort of person whose influence on the course of history is slight. A general, not especially high in the chain of command, a classic individualist, lacking any political influence or ambition, whose moment of glory was a fight whose eventual outcome was virtually foreordained — once the United States entered the war, we can see, in retrospect, that there was no reasonable doubt about the outcome of the war. The Axis was out of its league.

Certainly Patton could have been erased from history easily enough. He was an old man when the war broke out. He was a walking stress condition. He took inordinate risks. Any number of things might have slain him or sent him back to the States, perhaps in 1942 or 1943.

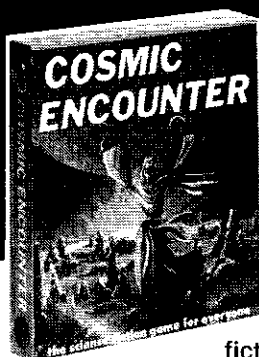
So he might not have been available for Operation Cobra, the breakout from the Normandy bridgehead. Could another general have filled his shoes? Not really. Other generals would have risen to fame, would have made their mark, but nothing on earth could have made, say, the quiet, careful, enormously competent but conventional Hodges into the go-for-broke human tornado that was Patton.

Hodges, for example, would almost certainly have carried out his orders in Cobra and subdued the Brittany peninsula. He would never have dreamed of going berserk, smashing his way like

some kind of military Andromeda Strain across the length of France, regardless of the best efforts of the high commands of both sides to stop him.

Would the Allies have lost the war under different circumstances than Patton provided? Of course not. But they would have been delayed — perhaps a month, perhaps two. And with one or two months of additional campaigning on the Eastern Front, the Russians would have marched much further into Germany than they did in real life. And, after the war, they showed little inclination to give up occupied territory. Can you imagine the consequences of having the border between the Warsaw Pact and NATO lie along the Rhine River? France would not have been able to afford the luxury of toying with NATO — it would have been that nation's neck on the chopping block, not West Germany's. The whole character of post-war politics for four decades would have been altered. That's quite a bit of influence for a single man.

So the next time someone criticizes the realism of the dominant characters in the heroic fantasy literature so near and dear to our hearts, or the heroic fantasy games that are perhaps even nearer and dearer, ask them to have a look at history. Much of what we are today has been shaped by individuals who didn't believe in their own ineffectiveness.



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Contest entries will be accepted for any of the categories listed below. Each contestant may enter different modules in two categories, but not in three or more.

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A-1: A "dungeon" adventure designed for from 4 (minimum) to 8 (maximum) ADVANCED DUNGEONS & DRAGONS® characters of levels 1-3. The "dungeon" should be a self-contained adventuring environment consisting of a number of interconnected encounter areas. The total area (in scale) of the rooms, chambers, corridors, and other features of the "dungeon," plus the spaces separating those elements, cannot exceed 60,000 square feet on any one level of the dungeon, and there can be no more than 120,000 sq. ft. in the entire adventuring area. The design can include as many levels or sub-sections as desired, as long as the overall space limitation is met. The "dungeon" can be subterranean (as with an actual dungeon), above ground (a castle or fort), or a combination of both environments. Dungeon modules in other categories must also meet these requirements.

A-2: A dungeon for 4-8 AD&D™ characters of levels 4-7.

A-3: A dungeon for 4-8 AD&D characters of levels 8-11.

A-4: A "wilderness" adventure for 4-8 AD&D characters of levels 1-3. This is an adventure in which all, or virtually all, of the activity takes place outdoors. The environment may include some artificial (non-natural) structures or enclosures, or natural phenomena such as caves, which have to be entered to be investigated, but the total area of all such enclosures cannot exceed 5,000 square feet (in scale). There is no limit on how much space the outdoor environment can occupy, but it should be apparent that a "wilderness" area measuring hundreds of miles on a side would be impossible to describe fully within the maximum allowable page count of an entry (see general rules). Wilderness modules in other categories must also meet these requirements.

A-5: A wilderness adventure for 4-8 AD&D characters of levels 4-7.

A-6: A wilderness adventure for 4-8 AD&D characters of levels 8-11.

A-7: An aquatic or underwater adventure for 4-8 AD&D characters of either levels 1-3, levels 4-7, or levels 8-11. The adventure can begin on dry land (presuming that characters will need to equip themselves and prepare for a shipboard or underwater journey), but all of the adventuring activity thereafter should take place on or in the water, or on a piece of land (such as an island or peninsula) that can only be reached by traveling on or through an aquatic environment.

A-8: An urban (town, village, or city) adventure for 4-8 AD&D characters of levels 1-5. An urban adventure is one that takes place inside, or (partially) in the immediate vicinity of the borders of a town, village, or city.

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B-1: An adventure or scenario for the BOOT HILL™ game. This

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D-1: The same as category A-1, except the dungeon adventure should be designed for 4-8 DUNGEONS & DRAGONS® characters of levels 1-3, and should be constructed in accordance with the D&D® Basic Rulebook.

D-2: The same as category A-2, except the dungeon should be for 4-8 D&D characters of levels 4-14, and should be designed in accordance with the D&D Basic and Expert Rulebooks.

D-3: The same as category A-4, except the wilderness module should be for 4-8 D&D characters of levels 4-14, and should be designed in accordance with the D&D Basic and Expert rules.

D-4: An "all others" category for D&D modules that do not belong in one of the other three categories. Included in this category, for instance, would be wilderness adventures for characters of levels 1-3, and aquatic or underwater adventures for either levels 1-3 or 4-14. Any D&D module using a set of D&D rules published previous to the Basic and Expert sets automatically falls into this category. In any case, the module must be playable by a party of 4-8 characters.

G-1: An adventure for 4-8 characters using the GAMMA WORLD™ rules that takes place in a "dungeon" environment; that is, an enclosed or self-contained structure.

G-2: An "all others" category for GAMMA WORLD modules for 4-8 characters that do not belong in category G-1.

T-1: A mission for 4-8 TOP SECRET® characters, designed so that the primary objective of the mission is one that can be best carried out by a member or members of the Assassination Bureau.

T-2: The same as category T-1, except that the primary objective of the mission is related to the activities best performed by a member or members of the Confiscation Bureau.

T-3: The same as category T-1, but designed to use the skills of one or more members of the Investigation Bureau in fulfilling the primary objective of the mission.

T-4: A mission for 4-8 TOP SECRET characters that does not qualify for one of the other three categories. The primary objective of the mission cannot be directly related to any of the objectives listed on the "Table of Missions" in the TOP SECRET rule book. For instance, agents could be imprisoned at the start of an adventure, and their "mission" could be to break out of prison without outside assistance. Since the objective of escaping imprisonment does not directly relate to any function listed on the "Table of Missions," this module would be an acceptable entry for category T-4.

General rules

Be sure the module you intend to enter fits the qualifications for one of the 20 categories. You must fill in your name and address, the title of your work, and the category you are entering on the entry blank (see the other side of this page), and also include that information on the first page of the manuscript. As specified on the entry blank, all entries become the property of Dragon Publishing and cannot be returned.

Every module consists of at least two elements: the text (manuscript), and any maps or schematic diagrams that are needed to play the adventure. A contest entry should include any diagrams or illustrations that are essential to the understanding of the text. Optionally, a contest entry can also include accessory illustrations (artwork). The presence or absence of accessory illustrations will not affect the judging of an

entry, but may serve as helpful information for an artist illustrating a prize-winning module which is to be published. Accessory illustrations provided by a contestant will not be published unless they are of professional quality.

Manuscripts must be typewritten on good-quality, 8½ x 11-inch white paper. Computer printouts are acceptable if the characters are clean and dark; if you're not sure, get a new ribbon. Typewriting must be double-spaced or triple-spaced; a manuscript with no space between the lines cannot be edited and will not be judged. Photocopied manuscript pages are acceptable if the copies are, in the opinion of the judges, legible and easy to read.

A manuscript must contain at least 5,000 words and no more than 12,500 words. Pages should have a margin of at least one inch on all sides, and each page should contain no more than 250 words. At the
(Continued on next page)

rate of 250 words per double-spaced page, a manuscript should have from 20 to 50 pages. (If your word count per page is slightly less than 250, the manuscript may contain slightly more than 50 pages and still fit the maximum-length requirement.)

A contest entry can contain as many maps, diagrams, and illustrations as you feel are necessary, within the surface-area limitations (for maps) given under category A-1. Inaccurate or incomplete maps will disqualify an entry. Maps need not be of reproducible quality (published maps will be redrawn by our staff), but should be original works (not duplicates or photocopies). Black drawing ink, black felt-tip markers, and black or blue ball-point ink are acceptable mediums; pencil, colored pencil or markers, and/or crayons are not.

An entry must be derived directly and entirely from the official published rules for the game for which it is designed. For the AD&D game, this includes the *Dungeon Masters Guide*, *Players Handbook*, *Monster Manual*, and *FIEND FOLIO™* Tome. For the D&D game, this includes the *DUNGEONS & DRAGONS* game Basic rulebook and/or the D&D game Expert rulebook, or (for an entry in category D-4) an older edition of the D&D rules, such as the *Collector's Edition*. For the *BOOT HILL*, *GAMMA WORLD*, and *TOP SECRET* games, any rulebook from any edition of the boxed game is acceptable. Monsters, character types, magic items, spells, technological items, weapons, and other beings or things not mentioned in the rulebooks are prohibited. This prohibition

includes material from *DRAGON™* magazine and any *TSR™* module or game accessory, material from any other company's product(s), and new items and creatures devised by the author.

Exceptions to this "official" rule will be granted for minor additions (not alterations) to a game system, to cover an aspect or function not addressed in the rules which is essential to the playability of the module. Minor additions to the rule system must be identified as such at the places where they appear in the text, and must be mentioned (with page-number references) in a cover letter accompanying the entry.

A manuscript will be judged, first and foremost, on originality, playability, and adherence to the rules for which it was designed. The technical quality of a manuscript is also important — almost as much as the main criteria of originality, playability, and "legality." Manuscripts which contain several examples of misspelling, improper word usage and sentence structure, and inaccuracy or incompleteness in descriptive passages will not be judged as favorably as entries that do not exhibit those qualities.

Contest entries must be postmarked or otherwise registered for sending by Dec. 30, 1982. We'll notify you of our receipt of an entry if a self-addressed card with return postage is included in the parcel with the entry. Contest entries or questions about these rules should be addressed to the Dragon Publishing Module Design Competition, P.O. Box 110, Lake Geneva WI 53147.

Prizes

Cash prizes will be awarded in every category for which at least five entries are received, as long as the first-place module is judged to be of publishable quality. The first-place cash prize in each eligible category will be at least \$200 and no more than \$400, and will vary according to the number and overall quality of entries received for that category. A second-place cash prize amounting to one-half of the first-place cash prize will be awarded to the runnerup in any category in which the first-place entry qualifies for a cash prize, whether or not the second-place entry is judged to be of publishable quality.

Merchandise prizes will be awarded to first-place, second-place, and

third-place entries in any category for which cash prizes are not given, and also to third-place entries in categories for which first-place and second-place cash prizes are given. The first-place merchandise prize is a two-year (24 issues) subscription to *DRAGON* magazine, plus a complimentary copy of every non-periodical publication (such as future *BEST OF DRAGON™* collections and the annual *Dragon Publishing fantasy art calendar*) released during the one-year period following the declaration of winning entries. The second-place merchandise prize is a one-year (12 issues) subscription to *DRAGON* magazine, plus a free copy of other products as for the first-place prize. The third-place merchandise prize is a one-year subscription to *DRAGON* magazine.

All prize-winning contestants will receive a certificate of achievement to commemorate the occasion.

Official Entry Blank

1982 Dragon Publishing Module Design Contest

This form, or a copy of this form, must be completely filled out and signed and must accompany any contest entry.

In return for Dragon Publishing (a division of TSR Hobbies, Inc.) sponsoring this contest and agreeing to consider a submission, the entrant agrees that all submissions will constitute a "work made for hire" and all submissions, including the copyright and all other rights therein, become the property of TSR

Hobbies, Inc., without further obligation to the entrant. The entrant warrants to TSR that all submissions are original and do not infringe upon the rights of third parties. If TSR publishes a submission in any of its publications and/or products, the entrant shall receive one free copy of the publication.

STATEMENT OF ENTRY AND AGREEMENT

I hereby enter the work described below in the indicated category of the 1982 Dragon Publishing Module Design Contest.

I agree to the terms and conditions of this contest, as set forth in the rules and on this Official Entry Blank.

Title of contest entry

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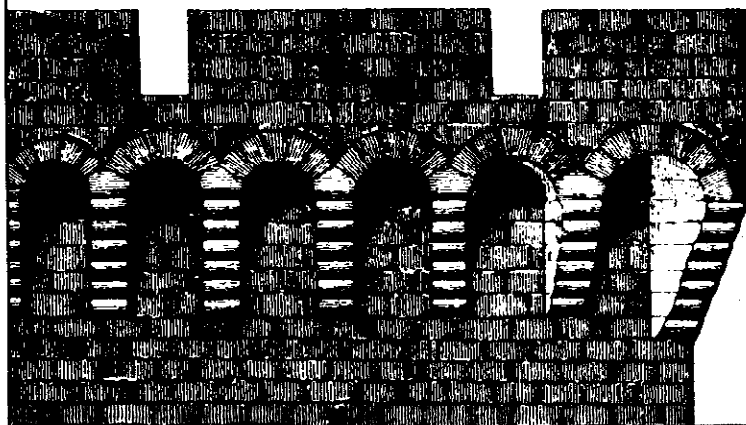
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Off the Shelf



Reviewed by Chris Henderson

THE COMING OF THE HORSECLANS
Robert Adams
Signet Books \$2.50 0-451-11652-250

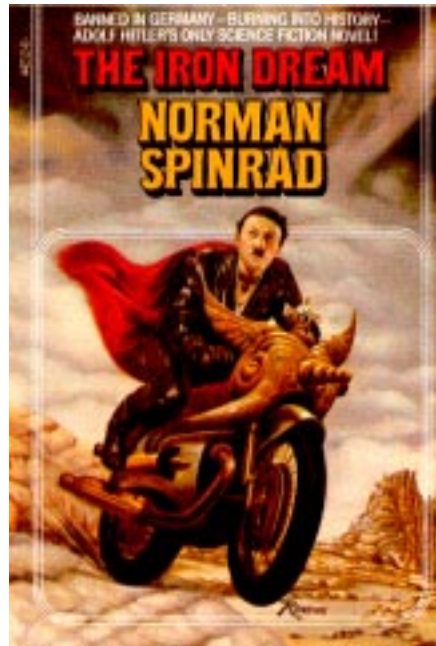
THE IRON DREAM
Norman Spinrad
Timescape \$2.95 0-671-44212-0-295

A pair of noteworthy reprints have been recently issued. *The Coming of the Horseclans* is the original novel in Robert Adams' now-famous Horseclans series. Now in an expanded version, the book is newly available to anyone who missed it when it first came out seven years ago. There seems no need to go on at great length; like all of the other novels in this series, *The Coming of the Horseclans* is an excellent fantasy tale, setting the stage well for the seven novels which follow it in sequence.

If you've never read any of the Horseclan books, this is a good place to start. All eight books of the series are now in print, available from the publisher, if not at your local bookstore.

The second "not-to-be-missed-the-second-time" reprint is Norman Spinrad's *The Iron Dream*, a book which has been talked about since it first came to public attention. In fact, it has been banned in Germany, and some people feel it should be banned in other places as well.

The Iron Dream is Spinrad's title for a bizarre setting: he creates in this book a



world in which Adolf Hitler emigrated to the United States in 1919 to become a science-fiction writer. The novel has a foreword telling the audience of Hitler's life in America, an afterword which explains Hitler's popularity and literary credentials, and even a list of other titles by Hitler still in print.

The Iron Dream is, at the least, an intriguing experiment. At its best, however, it is a powerful warning of how charisma, strength, and a sense of purpose can mask what may lie beneath them. There are those who feel that present-day America is beginning to resemble postwar Germany in many ways; for them, Spinrad's warning is even more appropriate now than it was when this book was first printed.

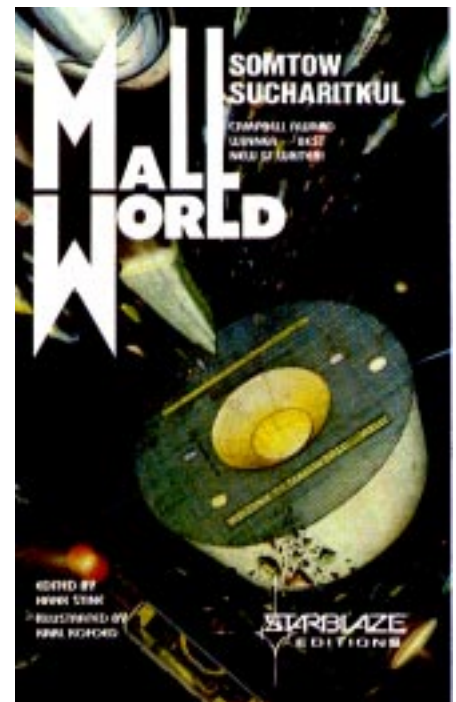
MALLWORLD
Somtow Sucharitkul
Starblaze \$4.95 0-89865-161-1

A few years back, an odd set of stories began to be talked about amongst the science fiction community. The stories centered around a monstrous, moon-sized cylinder floating in space — the largest shopping center in the solar system. *Mallworld* is a collection of these stories, presented along with one related tale that's never before been printed. On the surface the stories seem light-hearted, but Sucharitkul manages to inject some barbs at the insanities and inanities of our present-day cultural thinking.

Sucharitkul has created a future universe in which god-like aliens calling themselves the Selespridar have cut humanity off from the stars and the other races who inhabit other worlds — for our own good. Trapped within this blockade, going ever crazier from confinement, the human race cavorts throughout its little piece of the galaxy, with the craziest of all coming to rest in Mallworld.

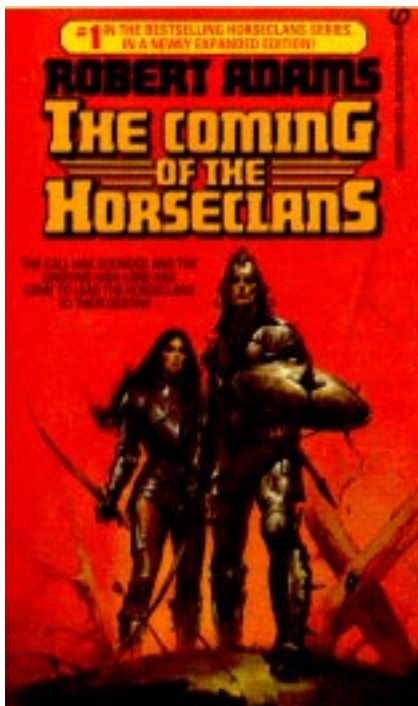
Somtow paints a picture of an interestingly deranged future, one which is humorous — and frightening, because of its believability. *Mallworld* is more than a collection of stories; it is the unfolding of a central theme — one of a doomed humanity playing at working toward the future rather than actually doing it. Everyone knows the Selespridar are waiting for humankind to prove its worthiness, and everyone wants that worthiness to be proved, but hardly anybody feels as if any of the responsibility is theirs.

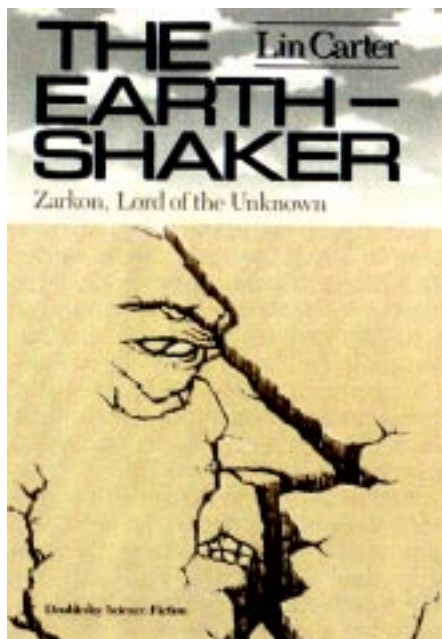
Biting and stinging, and very dryly funny, *Mallworld* is a great idea, and a great collection.



THE EARTH SHAKER
Lin Carter
Doubleday \$10.95 0-385-12477-5

Lin Carter isn't seen in hardback editions enough these days, and so it is good to see his latest Prince Zarkon book coming out in such form. If you love the pulps of the '30s and '40s, this is





the book for you. Carter's creation, Prince Zarkon and the Omega Men, is a skillful parody of the Doc Savage stories; practically every person and every thing and every place that shows up in a Zarkon novel is from one pulp story or another. In truth, the Zarkon books are entertaining just as stories, but they are much more fun as trivia teasers, urging the audience to try to remember (or find out, if you never read pulps in the first place) such things as who Margo Lane was; who used to eat dinner in the Cobalt Club; who stored cars and planes and boats in the Hidalgo Trading Company's warehouse; who that crippled newsboy was; et cetera, et cetera.

All of the Zarkon novels are great fun, but *The Earth Shaker* may be the best one yet.

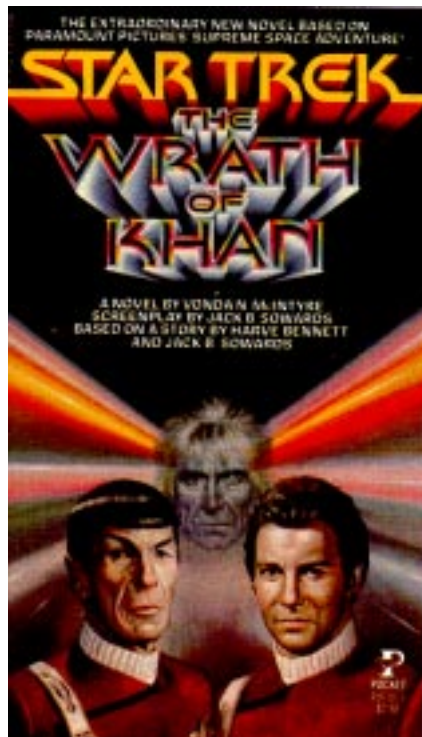
STAR TREK/THE WRATH OF KHAN
Vonda N. McIntyre
Pocket Books \$2.50 0-671-45610-5-250

Most of the time, movie novelizations are not worth even contemplating, let alone reading. If you plan to plunk down your hard-earned dollars to see the film, chances are that reading the story after watching it pass before your eyes somehow won't hold the same appeal. In most cases, this assumption is shown to be true.

But in the case of *Star Trek: The Wrath of Khan*, this isn't the case. The book enhances the movie, explains in detail many of the things only hinted at in the film, and fills in some gaps in the plot line caused by the final editing of the cinema version. It is the best movie novel since Mike McQuay's *Escape From New York*; both books actually take the material at hand and improve on it.

Of course, one of the delights of any *Star Trek* novel, for those who have a

love of the old TV show, is the familiarity of it all. Dialogue leaps from the page to one's ear, giving this type of story the same power as any long-running, successful video series. That phenomenon, coupled with the fact that the second *Star Trek* film (and thus the novel, by association) is much better than the first one, gives *The Wrath of Khan* a lot of points in its favor.



COLLECTED FANTASIES
Avram Davidson
Berkley Books \$2.50 0-425-05081-5

BOLO
Keith Laumer
Berkley Books \$2.25 0-425-05617-1

Two of the best new anthologies are both from Berkley Books. Each of them is worth your time and money.

The Davidson book is a wonderful collection of his usual light-hearted fantasies. Although some of the pieces within smack of science fiction, such as "Help, I Am Dr. Morris Goldpepper," wherein it becomes the task of the American Dental Association to save the world from alien invaders, all of the stories collected here are pure fantasy, and a lot of fun in the bargain.

Laumer's *Bolo* is just as much fun, but not nearly so whimsical. The Bolos are gigantic, computer-run, self-contained fighting tanks. Equipped with every weapon a desperate future society could stock them with, the Dinchrome Brigade (as the corps of Bolos is called) was turned loose on the enemy with orders to kill. The problems really started, however, when the war was over and people wanted to turn the machines off.

The Bolos are quite possibly the most

inventive science-fiction land weapon ever put before the reading public. Besides its entertainment value, *Bolo* will hold extra interest for any gamers who adventure in the future instead of the past, or who like to mix aspects of different genres and time periods. The confrontation between a powerful wizard and a Bolo could be most interesting.

Be that as it may, though, even for folks who just want to sit back and relax with a good book, this group of stories presents some of Laumer's best work, and it is good to see it back in print again.

ERASMUS MAGISTER
Charles Sheffield
Ace Books \$2.50 0-441-21526-2-250

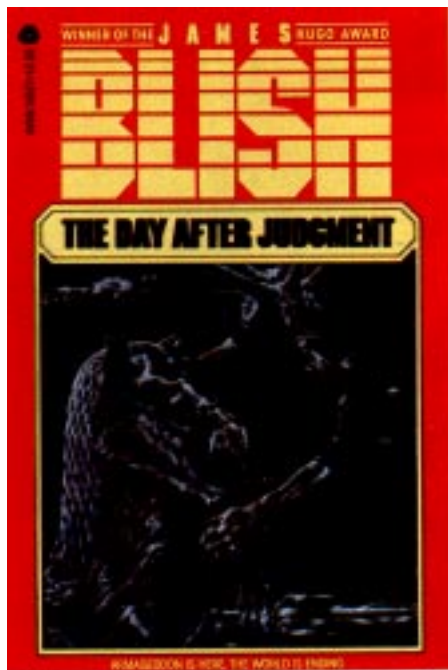
Charles Sheffield has been generally known in literary circles as a science-fiction writer. Thus, when he started his historical fantasy series based on the career of Erasmus Darwin (grandfather of Charles), some people groaned, expecting the worst. Fortunately for the reading public, they were wrong — so wrong, as it turns out, that Ace Books has collected all of these tales Sheffield has so far penned and issued them in one volume.

Sheffield's blending of real people, places, facts and events with his own brand of the unusual is brilliantly done. He lays everything out for the reader as if presenting a history lesson — one that just happens to include the "true facts" about such things as the Loch Ness monster, the wee folk, and a few other oddities. Indeed, after a while, one begins to accept some of the things he says as fact, not realizing they have stepped into a "trap" — exactly as Sheffield had planned.

DEATH
Stuart David Schiff, editor
Playboy \$2.50 0-867-21107-5-250

The most interesting new collection on the market, from the standpoint of variety, is *Death*, compiled and edited by the editor of *Whispers*, Stuart Schiff. He knows the horror and fantasy field better than any other editor in the country, as any issue of his own magazine will show. The theme of *Death* is the diversity of ways in which people can gasp their last. The eighteen tales in the collection run through the entire spectrum of storytelling, from Lord Dunsany's black comedy, "Two Bottles of Relish," to the gut-wrenching horror of G. F. Eliot's "The Copper Bowl."

The book is populated with murderers, no two alike. Here men, women, children, vampires, ghosts, psychotics, and a variety of others all come briefly to center stage to administer their versions of suitable exits through the doors to the beyond.



BLACK EASTER (0-380-59568-0-250)
THE DAY AFTER JUDGEMENT
 (0-380-59527-3-250)
James Blish
Avon Books \$2.50 each

Although these books are presented as two different novels, *Black Easter* is so closely tied to its sequel, *The Day After Judgement*, that it is hard to understand how anyone could — or would want to — read one without the other.

In *Black Easter*, multimillionaire industrialist James Baines realizes he has become bored with tricking the world into war. He wants to see something new. For a man who has flirted with unleashing World War III just for the fun of it, not just anything will do; and sure enough, something turns up. Baines discovers Theron Ware, a satanic wizard who can give him a treat even his jaded senses can appreciate. Baines hires Ware to unleash all the demons of Hell on the face of the world, for just one evening.

Things do not work out the way the two expect, though, and the Earth is transformed into a site of unimaginable horror. Baines' nuclear war comes about after all, plus a lot more, which Blish leaves to be dealt with in *The Day After Judgement*.

The two books add up to one of the most interesting efforts of Blish's long career. The story line treats magic seriously, following the "true" strictures of the art. The reader gets the sense that if black magic really worked in this world, the way the wizard Ware plies his craft would work. Blish was careful in both his mechanical and magical technology, which makes his resulting novels all the more terrifying.

These are not books for people who like only happy endings. Nor are these

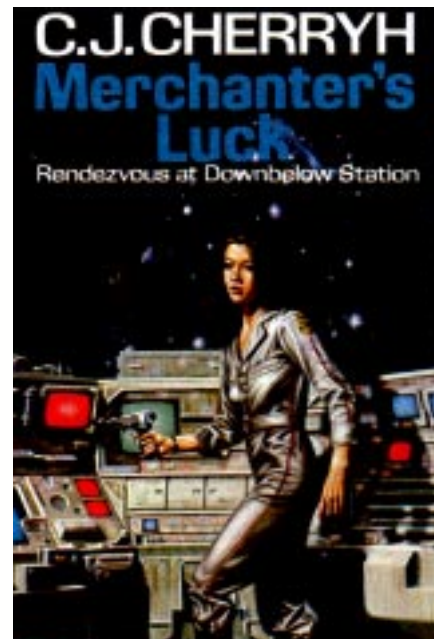
good reading for those of a narrow religious background that can tolerate no questioning. *Black Easter* and *The Day After Judgement* are for a more specialized audience: one which can look at truth — or one author's version of what truth might be — and be entertained, not frightened.

MERCHANTER'S LUCK
C.J. Cherryh
DAW Books \$2.95 0-87997-745-0

Some people don't know how to write a bad book. One of the best novels to come from Ms. Cherryh in the past several years was *Downbelow Station*, her last new book before this tale. Now, going back to the places and a few of the people from that story, she has woven another spell-binder, as hard to set down as its predecessor was.

For the most part, the cast is new. The story picks up only shortly after the events of *Downbelow Station*. The first of the protagonists we meet is Sandor, the owner and entire crew of a 200-year-old wreck of a starship, who cheats a living out of the Union planets with false papers and names. Sandor meets, and instantly desires, Allison Reilly. She wants him for an evening of fun, but he wants her to be his crew. She is a member of a proud family, the owners of the *Dublin Again*, a powerful trading starship. It is insane for Sandor to think she would give up a junior post on the *Dublin* to work on his ship — and yet, with so many officers ahead of her, she knows that the chances of her ever piloting the *Dublin* are slim, while on Sandor's Lucy she would be only one step away from the captain's chair. . .

As usual in Cherryh's books, the motives of every character are mixed with, and complicated by, their different human natures. Allison and Sandor are not the typical literary lovers. Many things intrude on their lives, such as Allison's Dubliner pride; the recent war; Sandor's years of solitude and thieving and mistrust; her family, and his lack of one; the



local military; plus the rest of the cast and their interference make this a different kind of love story.

Merchanter's Luck is one of the most suspenseful pieces by Cherryh yet. Her characters, as they fail to do the things we expect them to (acting more like normal human beings instead), drive the reader to absorb the book faster and faster to see how it will all end.

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Go it alone with *Star Smuggler*

Reviewed by Tony Watson

Duke Springer, stellar adventurer and star smuggler, had just docked his Antelope class starship at the spaceport on the second planet of the Talitar system, and was considering his options. His situation was not good. Recent trading ventures had not panned out as well as he had hoped; now he was four weeks behind in payments on his ship and had only narrowly escaped the repossession team on Uruskop. All his hopes lay in the starship's cargo hold, in the form of smuggled dyla weed; with a little luck, he could unload the illegal drug at a sizable profit in one of the planet's cities. After loading the crates on to a rented skimmer, he headed toward the nearest urban area — but instead of meeting a buyer, Duke found himself face to face with two toughs demanding the crates and all of his cash. Duke's hand went to the handle of his new tech five handgun. . . .

The above passage might sound like a segment of a space opera, but it's actually what occurred in a playing of Heritage's new game, *STAR SMUGGLER*. The resemblance to space opera is no coincidence: *STAR SMUGGLER* is designed in the spirit of science fiction adventure. With the player (it's a solo game) assuming the role of Duke Springer, star smuggler and rogue-about-the-galaxy, the activity is perhaps best described as "Han Solo meets the pre-programmed adventure."

STAR SMUGGLER is a member of the Dwarfstar line of games from Heritage. These are fast-playing and colorful SF and fantasy games which each sell for \$5.00. The *STAR SMUGGLER* game system uses a programmed format of event paragraphs, dice rolls, and player decisions to chart the course of the adventure. Duke Springer is a struggling, freedom-loving star pilot who has had to turn to some illegitimate activities to make ends meet. Duke's main problem is meeting the payments on his Antelope class starship, his means of livelihood. His ultimate goal is to amass enough money to pay off the ship; to do so constitutes a victory in game terms — though, as the designer states, "the process of playing the game is designed to be sufficient enjoyment unto itself."

The game's rules are remarkably complete, covering just about all the pertinent aspects of science fiction adventure. There is an extensive section on the starship and its operation. The ship also carries a ship's boat, useful for short jaunts on planetary surfaces. The starship can get a bit expensive to operate, adding to the impetus to pick up some fast cash. Rules are also provided for the



purchase and use of various types of equipment and robots. All of these rules are relatively simple, as befits a solitaire game, but make a lot of sense.

The action in *STAR SMUGGLER* is set in the Pavonis Sector, a region of space containing ten inhabited systems. These worlds are connected by a pattern of jump lines, used for determining distance and movement routes. In a clever variation of the geomorphic map concept, planets are represented by a set of twelve 4" x 3½" tiles; eleven of these are half a planet each and the twelfth is an asteroid field. To form a planet, two specific tiles are butted together, so that the entire collection of tiles offers a wide range of possible worlds.

On each of the tiles are from three to five possible sites for contacts and adventures. A sector guide included in the rules gives a capsule description of the planet-generation system. The rules provided are not entirely believable or consistent, but they certainly fulfill their prime function of providing settings for adventure.

The play of the game is basically a combined function of time and events. Each game month consists of three ten-day weeks, and each day contains ten hours during which adventuring activities can take place. During each day, Duke and his retinue of hired employees and robots can engage in a number of activities, each measured in hours it takes to accomplish. The three most common activities are travel, contact, and R&R (rest, recuperation, and repair).

Contact is by far the most important activity, for it is only through contacts that lucrative deals and adventure opportunities spring up. The key element in this procedure is the entry and contact table. There are sixteen types of planetary areas, ranging from cities, spaceports, and industrial areas to palaces,

prisons, ruins, slums, and scientific stations. The area type the player occupies is cross-indexed with a die roll to determine what paragraph of the rules the player is directed to. This could be an event paragraph, an opportunity to buy or sell goods, or a reference to a second table which offers opportunities especially for the planetary area in question.

The event paragraphs are the key to the adventure aspect of the game. The combination of narrative, player options, and die rolls to legislate the turn of events serves to introduce the feel of role-playing to this solitaire game. Much like other games in this genre, *STAR SMUGGLER* uses a sort of flow-chart approach to administer events. The event paragraphs introduce or expand upon a situation and then offer the player options for how to proceed. The selection of an option, possibly coupled with a die roll or the employment of the combat or trade rules, determines the next paragraph in the sequence. The player weighs the options and makes his choice, which determines what paragraph he turns to.

Of course, combat is a likely occurrence, and *STAR SMUGGLER* has some simplistic but adequate systems for engagements between individuals and between starships. The fighting that occurs on a planet is heavily influenced by personal characteristics. Each character, including Duke, is rated for endurance (the number of hits he/she can sustain), marksmanship (weapons skill from one to six), and hand-to-hand combat (also rated from one to six). The system used is necessarily abstract. The combatants are either at dispersed range, for weapon fire, or in contact, for hand-to-hand.

To determine the outcome of a weapon attack, the player adds the firing character's marksmanship to the tech rating of the his/her weapon and compares the number to a roll of two dice; if

the roll is less, the target is hit, with the possibility of critical hits and immediate disablement.

Hand-to-hand combat is handled similarly, though in this case the ratings of the antagonists are compared, and there is a chance to disarm the opposition. As one might expect, loss of all endurance points means death. Healing of the wounds of survivors can be done either slowly (through the rest, recuperation and repair activity) or swiftly (in a medical center). The combat rules are extensive enough to cover escape, surprise and the utilization of vehicular weapons (getting smacked by a starship laser can be very nasty). Space combat is a variation of ranged combat, though the quality of the ships and weapons involved is more important personal abilities. The combat rules in STAR SMUGGLER are a good mixture of detail and playability.

Two booklets are the core of the game. The first is the 48-page rulebook, with all

the necessary information on starship operation, combat, hiring crewmen and other retinue, robots, buying and selling goods, procedures for encounters, and equipment. The second booklet, also 48 pages, lists all the events. These are truly a varied lot, ranging from the exploration of old ruins, attacks by odd life forms, aliens, or death squads, to encounters with religious fanatics and unprincipled planetary officials. For the most part the events are fully explained and offer a number of interesting options. The game should be good for quite a few sessions before becoming predictable or familiar to the player.

Overall, I'm very pleased with STAR SMUGGLER. It's challenging, remarkably complete, and fills the need for a programmed adventure in the science-fiction vein. There are, however, a few problems. The rules and events booklets are marred by some poor editing. Typos and jumbled paragraphs appear more

often than they should. The rules for buying and selling goods could have been tightened up a little, and the combat procedure makes it very easy for a superior hand-to-hand fighter to close with enemies, reducing the effectiveness of hand weapons. The game's four playing pieces are printed on the inside flaps of the gamebox; if they are cut out and used (which is not entirely necessary), the box does not close right.

In the list of components given in the rulebook, a foldout sheet of charts and tables is mentioned — however, this sheet is not listed on the inventory of equipment printed on the box, nor did my copy have such a sheet. Its omission was a major mistake.

Despite these problems, on balance STAR SMUGGLER is a fine game. It is just the thing for the player who has to play most of his games solitaire or doesn't have access to a referee-run SF role-playing game.

An open letter to Rick Loomis

Mr. Loomis:

Because you did not have the courtesy to send copies of your "editorial" attack upon TSR Hobbies, Inc., to the individuals you named therein, this reply is late. However, someone was kind enough to give me a copy of your publication, *Wargamer's Information*, Issue #39, May 9, 1982. Reading it was truly informative, but in a sense I believe you never intended, Mr. Loomis. Your second paragraph is noteworthy: "The purpose of this newsletter is to print reviews, *gossip* (italics mine), opinions, press releases, and *inside information* (italics mine) on the wargaming field." If the publication were retitled as *Wargamer's Misinformation*, and the term "propaganda" added to the second paragraph, the truth would be better served. Now to your so-called editorial regarding SPI, TSR, GAMA, *et al*:

If you seriously believe that TSR would spend hundreds of thousands of dollars merely to "go to any lengths to destroy GAMA", you are, in my opinion, either irrational or suffering from paranoia. The acquisition of the assets of SPI was done without any thought of GAMA — and more about that group later. Obviously, TSR made a calculated decision to acquire valuable assets in return for its outlay of cash. The games and magazines thus acquired will enable TSR to compete more effectively in the Adventure Gaming marketplace in general, and in military simulation and science fiction gaming in particular. We do not view competition as sinister but as part of the American system of free enterprise. If Flying Buffalo or other members of your group regard it otherwise, that, sir, is your problem.

In speaking of the formation of the GAMA, Mr. Loomis, you state that: "a few years ago a large number of the smaller game manufacturers. . . decided that they needed to form an association. . ." How many so decided? Could a "large number" be a dozen or so? Is it true that the original title of this group was the Small Game Manufacturers Association?

What steps were then taken to promote the hobby of Adventure Gaming by this group? I defy you to name any which qualify! I heard discussion by members about plans to "re-view" games for retailers, promote Origins, and to exchange credit information. The chaos and inanity were enough to leave any professional businessman appalled. Of course, TSR did not join! What sound reason could there be for joining a group styling themselves as "small," with no useful objectives, and tedious discussion of absolutely worthless topics?

As to the magnanimity of Avalon Hill and SPI joining the group, I submit that there could have been reasons other than an altruistic desire to assist small manufacturers. Had not both AH and SPI already singly or in conjunction run a number of Origins conventions? Had their claim to sponsorship of "The Only National Convention" resulted in their event displacing the GEN CON® Convention? Could it be that they viewed the small game manufacturers and their association as weapons in a market struggle with TSR? Could it possibly be that they intended them to be used as tools? Cats-paws? Consider that. Think about this too: Had AH and SPI found it easy to run Origins? Did they discover annual sponsorship of a convention of major size was a drain on manpower and cash? Given that, would the aid and assistance of numerous dupes be welcomed? Could it be that the divestiture of a liability such as Origins was not so much co-operation as "getting out from under"? As I have said before, in print, TSR sponsors many conventions, and we do so as a service to gamers everywhere, because from a financial standpoint, they are a loss! Perhaps the gentleman who runs AH (Eric Dott, not Tom Shaw) doesn't desire to lose money on conventions. It is possible that even then SPI could not afford to. . .

The family of GEN CON Conventions is principally controlled by TSR Hobbies, Inc., Mr. Loomis, but you should know as well as I

that it is not for profit. We do not make money by running these conventions, and you know it! Likewise, you did not have the honesty to tell your readers that at a meeting of your group of small manufacturers I personally stated that TSR would be happy to discuss sharing GEN CON Conventions with your group. It would seem, however, that you all favored self-service and service to the founders of Origins over service to the hobbyist, for that offer gained not the faintest glimmer of interest. So GAMA busily attempts to promote itself and Origins as useful to Adventure Gaming. Dozens of companies and one event. In good measure, you all busily attack TSR at every opportunity. Meanwhile, TSR actually serves the gamers by sponsoring *THREE* GEN CON Conventions and three regional conventions annually, and actively seeks to assist with yet more such events. Say what you will, the facts of the matter belie assertions — whether from you or others of your ilk.

You assert, Mr. Loomis, that a TSR representative left the GAMA meeting because he couldn't be convinced that Origins wasn't the "private property of Avalon Hill". Aside from the fact that AH did, in fact, name the event, and it stands for their purported founding of wargaming as a hobby through their board games, and their name is most frequently associated with the event in advertisements and elsewhere, there is no reason to suppose that they are gaining the "glory" without any of the burden of true sponsorship of Origins, there is no reason to suppose that Origins isn't really a GAMA (who?) convention. Of course not! And would your firm be interested in buying a nice bridge too?!

The hypocrisy of your statements regarding GEN CON® East Convention and Origins, Mr. Loomis, is absolutely monumental! It is easy to envision a forthright look and crocodile tears of sympathy for poor, disabled gamers running down your cheeks as you wrote that canard. The facts of the matter are that TSR has always advocated the estab-

lishment and annual running of superior conventions in various parts of the continent. That is too well known to dwell on any further. Let us turn instead to the crux of the matter. It is the assertion that GEN CON East Convention was run against Origins as an attack upon Origins and at disservice to gamers. Mr. Loomis, pray tell us what of the instance not many years ago when Origins ran in the GEN CON Convention area? Better still, explain to the audience how it is terrible for TSR to run GEN CON East on the East Coast when an Origins event is slated for a later date but just fine for you and your cronies to plot an Origins in the Midwest before GEN CON Convention in 1983? That explanation, if indeed one is forthcoming, should be a classic case of double-think. Does GAMA serve the individual gamer with its one-shot convention? Or does TSR, all alone as it always has been, do more? The answer is obvious. The chest-thumping of Origins, AH, and the rest of the group trying to make Origins into something it has never been nor ever will be has elicited a response from TSR, just as lies, propaganda, and baseless assertions will. When the facts are clearly presented, truth will speak more loudly than editorials and gossip columns.

My dissatisfaction with the Hobby Industry of America and desire for a game manufacturers association was clearly stated in a past issue of GAMES MERCHANDISING. Interested parties should, in fact, read what is written there. The expressed desire was for an association of *professional* firms — Parker Brothers, Milton Bradley, Atari, Mattel, and the like — to sponsor a trade and consumer show with the best aspects of the HIA trade event and the Consumer Electronics Show

combined. Any resemblance between an organization capable of handling such an undertaking and GAMA would be purely coincidental, as I am certain Mr. Loomis is aware. Even if TSR gave its fullest support and co-operation to GAMA, the latter group would be hopelessly incapable of undertaking such a convention. The analogy was baseless, and the inference that TSR sought to form anything remotely resembling GAMA was false, another red herring. Whether or not 90% of GAMA members joined a professional association of publishers and manufacturers of games of all sorts would be a matter of no consequence to such an organization. Mr. Loomis, you jape and state: "the rest of us (GAMA) should follow behind him (TSR), happily picking up whatever crumbs he allows us to have". I ask you: Who leads the Adventure Gaming industry? Who publishes cheap imitations of TSR games? Who does spin-off and coat-tail products? How much of the industry relies on fantasy? Where would the whole industry be if it wasn't for TSR leading the way? Who, sir, is crumb-clutching right now? There is, sir, no need to postulate some future situation. An examination of the current market is ample demonstration indeed.

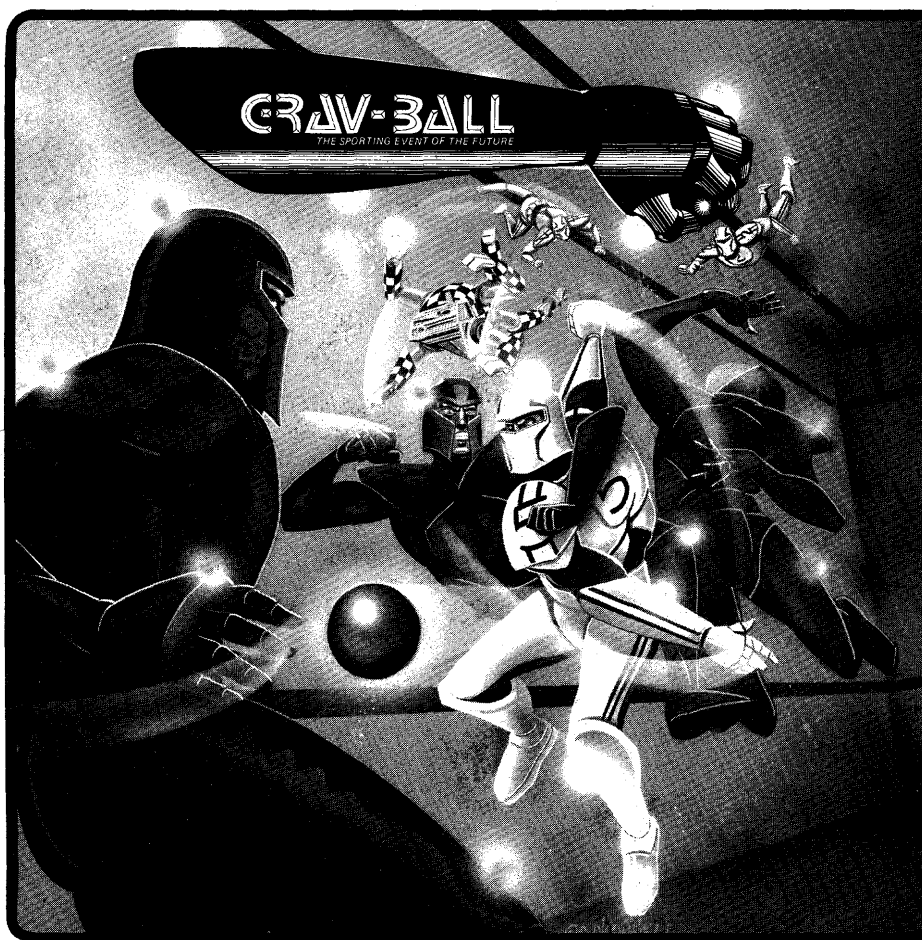
The opinions of other manufacturers are as valid as their success. Acceptance of product reflects the segment of Adventure Game hobbyists who support the manufacturer of that product. Thus, when it comes to matters which affect the general populace of Adventure Gaming enthusiasts, TSR believes that public acceptance is indeed tied to the weight of a vote. In like vein, the needs of other firms are principally their own concern. Again, Mr. Loomis, that principle is known as American

Free Enterprise.

Finally, Mr. Loomis, manufacturers need not be a member of any association to exhibit at a GEN CON Convention. Any firm, GAMA members included, are free to do so — and welcome too! They are likewise urged to sponsor tournaments and award prizes. In short, TSR makes every reasonable effort to assure gamers that there will be everything they hoped for at a GEN CON Convention. Gamers were well served prior to the Origins device being invented by Avalon Hill. It is my guess that they will be better served by future GEN CON Conventions, whether or not Origins continues or ceases. Origins comes into an area, milks it for a year, and then flits off to some other locale. Because our conception of a convention is radically different, TSR does operate as if Origins "doesn't exist." We will continue to do so as long as we perceive that our methods better serve the gaming community than do those of Origins.

For your edification, sir, it also needs to be pointed out that TSR acquired the valuable services of Duke Seifried because that worthy is an experienced, knowledgeable, highly professional executive. Whatever he may wish to say regarding your claims about his views he will articulate personally. As for TSR, as its President I can state that as we have a history of success, unparalleled gamer acceptance, and the image of the leader of the industry, we most certainly do not have any desire to change either our "ways" or our "image" — except to improve them, of course. Which firm amongst the GAMA membership, Mr. Loomis, would you propose we pattern ourselves after in order to improve?

E. Gary Gygax



Grav-Ball is a sporting event of the future. Played in a zero-G court, the game requires skill and courage. The two 6-man teams try to score with a five kilogram steel playing ball. In the meantime anything goes, body checks and even assaults, with intent to put a player out of the game, are all allowed and an expected part of the game.

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Friends in High Places

"The devil you are," said the fur-clad barbarian in disbelief, his mug of ale clenched tightly in his fist.

The elven legionnaire sitting across the dining table nodded impassively. "I am indeed. Were it not for the fact that my mother was not married to the King, making my birth, ah, unrecognized, I would today be the Prince of the Grey Woods." He paused to sip at his glass of pale wine. "I would venture to say," he added in the quiet that surrounded their table in the crowded tavern, "that no one else present has such a background." His eyes lifted slightly to survey the other customers who had, until now, been content just to listen.

A grey-bearded man in sequined robes sitting at the next table rose to the bait. "Quite an interesting tale, if you'll pardon my intrusion," he said with a slight smile. "But I am afraid you have wrongly assessed your company. Humbly I present my own case. I was personally tutored by the Archmage of the City-State of Knos herself, and was her steadfast companion for many years as well. I was once offered the position of astrologer to the City Lord but was forced to turn it down for political reasons. Even today, however, I could get the ear of the City Lord if I —"


A loud belch from another table interrupted the mage's speech, and he turned to glare at a brown-and-orange-clad dwarf who now wiped his mouth on his shirt sleeve. "Humph!" he mumbled in a deep bass voice. "You mortals aren't the only ones here who have held the reins of power, or have friends in high places. Ten years ago I commanded five thousand warriors when Tharun IV, King of the Iron Axes, ruled from the mountains. I served long and well, and if I chose to do so, I would be allowed to return to command again under Tharun V. Generals, not spell-players, have the real power in this world." The dwarf paused to drain his stein of beer, and the conversation passed to the barbarian (who was growing red in the face with anger).

"Generals be damned!" he bellowed, smacking the table soundly. "We berserkers scorn rulers who sit behind their armies and point the way! I've led my people on a hundred raids, and personally fought giants in the Galgar Valley and slew them with my axe! I could call up hundreds of warriors who would follow me anywhere, yea, and I could have my pick of any woman around . . ." He paused to glare at a woman who sat in a corner of the tavern, trying hard but without success to conceal her laughter

at this last statement.

"Mighty as you think yourself," growled another fighter, "you are not mightier than I." The warrior's eyes burned fiercely, and those near him could not help noticing that he wore the scale mail of an orcish chieftain, though his face bore signs of being both human and orcish in ancestry. "The shamans of my tribe declared at birth that I would be mightier than any mere human, or—" (with a dark glance at the dwarf, which was returned with equal malevolence) "—other creatures. I wield true power among my people, and fear spreads across the land at my name." He began to speak louder because the laughter and giggling of the woman in the corner was becoming more audible. "I have fought thousands of duels, thousands of battles, slain thousands in my time. Wise you would be not to call yourself my equal or better!" With this, he held out his wooden mug and crushed it to splinters in his fist.


This demonstration seemed to impress most of those near him, and they moved away in respect — all except for a tall, broad-shouldered man in a green cloak and chainmail armor, who looked on in boredom. "Be not so unwise yourself, flat-nose," he said with a grin. "You are in the presence of the greatest forester and tracker in the Westlands. You couldn't hope to beat me if I was missing an arm and a leg. Fairly I can say that no one here has seen the things I have, or fought



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the monsters I've fought, which included not a few of your own kind . . . a trivial enough task, of course. And you would not be able to pull that scimitar you are reaching for out before I would have your hands off—"

In a moment the half-orc and the ranger were on their feet, and the tavern patrons cleared away from them. Then the sudden silence was broken incongruously by the sound of the woman's chuckling. Everyone in the dining room turned to look in her direction, the brewing fight forgotten for the time. The woman was leaning against the wall for support, arms wrapped around her middle. "How marvelous!" she said aloud, her eyes sparkling. "Who would have guessed that I would be here with such awesome company in such a little tavern! Favored sons all! And so modest!"

"Wench," said the bearded wizard heatedly, "You are in no place to be showing such a loose tongue. You might make some formidable enemies. . . ." His voice tapered off warningly, and many of the other men in the room nodded their assent and glared at her, too.

This did not seem to shake the woman's confidence at all. "That *would* be terrible," she said with amusement. "Imagine me having to flee this place, with so many pups snapping at my heels!"

"You go too far!" cried the barbarian, flushed and breathing heavily, hands balling unconsciously into fists. "You

aren't fit to be here among men! Be off to your stove and loom . . ." Suddenly the barbarian's voice faded, and unaccountably he found his throat drying as the woman's gaze burned into him. Without knowing it, he stepped back a pace.

"*Fools,*" said the woman under her breath, though her voice carried to every part of the dining room. "I fear none of you, and none of you could cause me the least harm. I could strike you down with ease if I wished, and I would not work up a sweat doing it." There was not the slightest trace of doubt in her voice as she spoke.

There was silence, and several men shifted their positions uneasily. There was something about the woman . . . something no one could define, though all were aware of it.

Buoyed by those around him, and perhaps because he was the most self-assured of the men present, the ranger forced out a light chuckle and spread his hands in her direction. "And what powers have you, what connections that would rival even the least of us here, lady?" Even as he spoke, there was a feeling within him that he would not want to hear the answer.

The woman got up from her seat and let her robe fall open, her smile now cool and certain. Polished adamantite chain-mail flashed beams of blue-white light across the room. A sheathed sword with arcane runes on the hilt and a giant dia-

mond in the pommel were revealed at her side. Jewelry of untold value gleamed from her throat and wrists. She was beautiful, her features flawless, and she radiated power. It was obvious that she was accustomed to such confrontations, and just as obvious that she had never lost one of them.

"My husband is the Dungeon Master," she said.

Like a bolt from above, terror struck the room. Involuntarily, several men looked up at the rafters in fear. Eyes went wide, and blood froze.

"Only one who truly bore such a relationship," whispered the elf, "could speak of it without being destroyed." Hastily he cast some coins for his meal on the table before him and fled for the door. Those around him took the hint and decided it would be a good time to get some fresh air, and they all packed the doorways and windows to capacity for a minute or two. When the scramble ended no one was left inside the tavern dining hall but the woman, who had watched the evacuation with considerable amusement.

Taking her seat again in the peace and quiet, the woman returned to her meal and signalled to the waiter for more wine.

— by Roger E. Moore
(dedicated to Georgia, of course)

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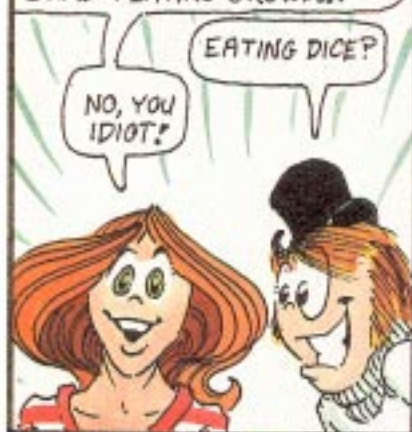
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-WITH PHIL AND DIXIE!

WELL HI-HO, KIDS! THIS MONTH WE'RE TALKING ABOUT A NEW FAD THAT'S SWEEPING THE GAME-PLAYING CROWD...



IT ALL STARTED WITH NIVEN & BARNES' BOOK "DREAM PARK" WHICH IS ABOUT AN AMUSEMENT PARK WHERE PLAYERS CAN ACTUALLY ACT OUT FANTASY GAMES.

I SAID YOU COULD READ IT WHEN I'M FINISHED!



WELL THIS IDEA MADE SUCH A BIG HIT THAT PEOPLE HAVE STARTED BUILDING THEIR OWN DUNGEONS!

GUESS WHAT YOUR SON DID TODAY?

THE POSSIBILITIES BEGGER THE IMAGINATION.

HE CLEANED OUT THE BASEMENT.

MY HEART! MY HEART!! WHAT ON EARTH PROMPTED THIS? IS HE FEVERISH?

HE SAID HE'S BUILDING A DUNGEON.

THANK GOD! FOR A MINUTE THERE I THOT WE'D FAILED TO BRING UP A NORMAL CHILD.



FIRST OF ALL, IT HAS TO BE SOMEPLACE **DARK**. UNFORTUNATLY, IT ALSO HAS TO BE **BIG**. THIS ELIMINATES CLOSETS RIGHT FROM THE START. IT'S ALSO DIFFICULT TO MAKE A DECENT MONSTER OUT OF COAT-HANGERS!



SOME OF THE LARGER CITIES ALREADY HAVE PERFECT DUNGEONS - LONG, DARK, DARK CORRIDORS BURROWING THRU THE EARTH...

THIS STINKS! OKAY, IT LOOKS GREAT, BUT WE'VE BEEN DOWN HERE FOR TWO HOURS WITHOUT SEEING A SINGLE MONSTER!

SHHH! HOLD IT!



...BUT THEY HAVE THEIR PROBLEMS.

ONCE YOU FIND YOUR LARGE DARK AREA - YOU HAVE TO STOCK IT WITH MONSTERS AND TREASURE.

ROOM, BOARD, FIVE BUCKS A WEEK, AND ALL THE PLAYERS YOU CAN CATCH - BUT YOU GOTTA SUPPLY YOUR OWN TREASURE.



MONSTERS ARE THE MOST DIFFICULT ELEMENT. THERE ARE A VARIETY OF WAYS TO TRY TO PRESENT YOUR MONSTER, RANGING FROM HANGING UP A PICTURE AND USING YOUR IMAGINATION...

EGADS! AN OGRE!

NAY! METHINKS IT A DEMON!

I SAY IT A TROLL TO BE!

BOYS - I THINK WE NEED TO HAVE A LONG TALK.



... ALL THE WAY TO INVOLVED MECHANICAL DEVICES CAPABLE OF GENERATING EFFECTS FAR MORE SPECTACULAR THEN THE PLAYERS BARGAINED ON.

... AND THEN, IF YOU BREAK THIS ELECTRIC-EYE BEAM, YOU ACTIVATE THE DRAGON'S FLAMETHROWER!

GEE - THE GREEN BERETS LIKED IT.

YOU'RE INSANE! NOBODY IS GOING TO PLAY THIS DUNGEON. LAND-MINES, FLAMETHROWERS, TIGERS, LASER-BEAMS... THIS THING IS LETHAL!



FOR MOST PEOPLE, THE MOST PRACTICAL SOLUTION IS HAVING PEOPLE DRESS UP IN COSTUME.

WHAT HAPPENED?

WELL - WE DIDN'T HAVE ANY TROUBLE WITH THE MIDGETS IN THE TROLL COSTUMES, AND WE WERE ABLE TO HANDLE THE FOOTBALL PLAYERS IN THE ORC SUITS - BUT THE GUY IN THE GODZILLA COSTUME KNOWS KARATE.



THE ONLY GROUP OF PLAYERS THAT WILL HAVE PROBLEMS ADAPTING ARE MAGIC USERS - SINCE MOST "REAL" MAGIC IS PRETTY WORTHLESS.

"WORTHLESS" EH? WELL I'VE JUST SAVED OUR LIVES WITH MY "WORTHLESS" MAGIC!

TRUE...

... BUT WHAT HAPPENS WHEN YOU RUN OUT OF RABBITS?



LIKE THE PLAYERS, THE DM CAN NO LONGER REMAIN STATIC, HE MUST BE ON THE SCENE TO PREPARE PROPS, TRAPS, ETC. THIS INVOLVEMENT COULD RESULT IN UNEXPECTED SCENARIOS...

LOOK! THREE GOLEMS! KILL THEM! KILL THEM ALL!

IF THREE GOLEMS? BUT I'VE ONLY GOT TWO HERE... SO WHAT?

UH-OH.



NATURALLY, WHEN SETTING UP A "REAL" DUNGEON - THERE ARE JUST SOME THINGS YOU'RE GOING TO HAVE TO IMPROVISE. HOWEVER, WITH A LITTLE IMAGINATION THIS NEED NOT BE DETRIMENTAL.

OKAY, SO MY MAGIC SWORD IS REALLY AN ELECTRIC CARVING KNIFE, AND YOUR BAG OF HOLDING IS REALLY A SUITCASE - YOU'VE JUST GOT TO USE WHAT'S AVAILABLE...

GOOD LORD! IT'S A MONSTER MADE OUT OF COAT HANGERS!

OKAY - I'LL GIVE HIM AN "A" FOR EFFORT.

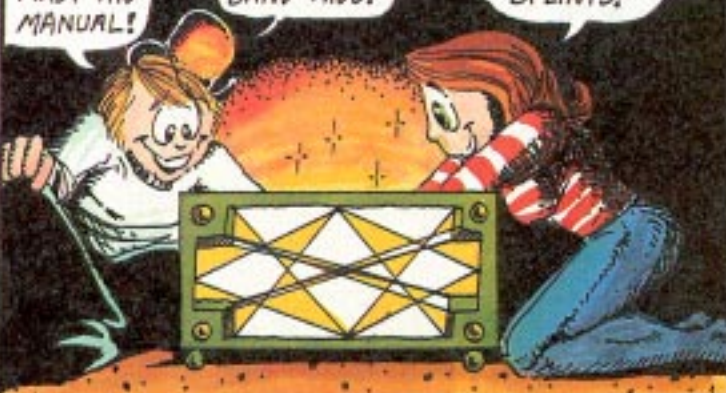


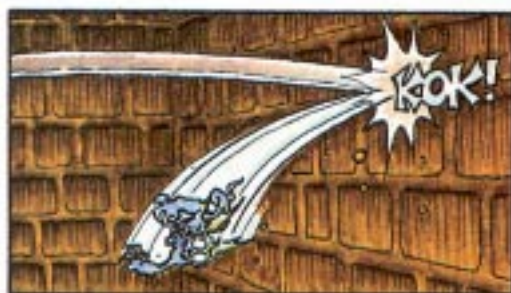
AND FINALLY, REMEMBER THAT YOU'VE GOT A GROUP OF THEORETICIANS WHO HAVE NEVER HANDLED A WEAPON, FLAILING ABOUT IN THE DARKNESS. SO WHEN SELECTING TREASURE FOR YOUR "REAL" DUNGEON - -- CHOOSE ACCORDINGLY.

LOOK! A FIRST-AID MANUAL!

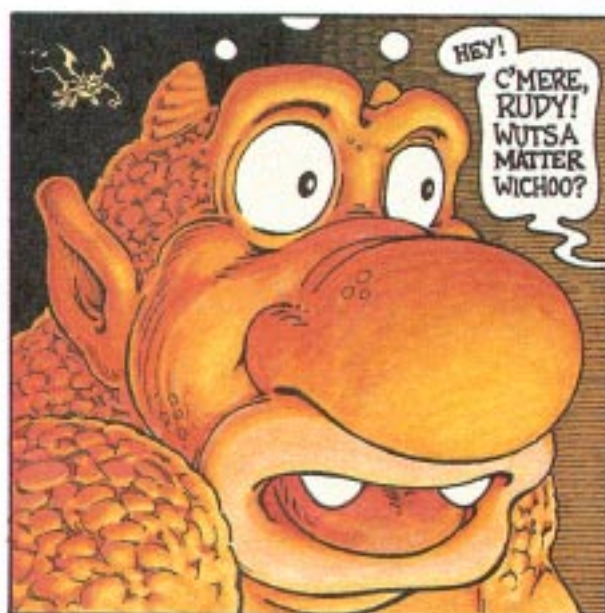
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DIBS ON THE SPLINTS!









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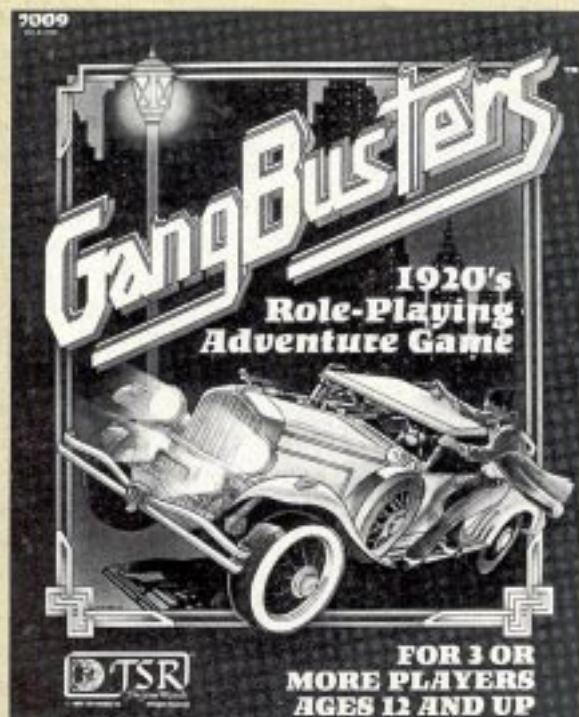
*(Four of our researchers were eaten and two badly mauled compiling this data for our national survey.)



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